

॥ श्रीः ॥

॥ रघुवंशम् ॥

महाकविश्रीकालिदासप्रणीतम् ।

द्वादशत्रयोदश (१२-१३) सर्गौ ।

RAGHUVAMSA

Cantos 12 & 13

WITH ENGLISH NOTES AND TRANSLATION BY

C. Sankara Rama Sastri, M. A., B. L.,
Advocate, Mylapore, Madras.

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THE SRI BALAMANORAMA PRESS,
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Sri Balamanorama Series No. 20.

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Price Annas 12]

1933

[Postage Extra

9.5.50
P. Q. Me

PREFACE

THE latest authoritative scholarly pronouncement about the date of Kālidāsa, the greatest of Sanskrit poets, is that of Mr. K. G. Sankar in his article in the Indian Historical Quarterly Vol I. No. 2. June 1925, pages 309 to 316, wherein he establishes that Kālidāsa was a protege of Vikrama Śakāri of 58 B. C. Ever since his article was published, the views expounded therein regarding the date of Kālidāsa have generally met with approval among unbiassed scholars who had not previously committed themselves to any other theory. By that learned article as well as the learned thesis of Mr. K. Chattopadhyaya published in the Allahabad University series, Volume 2, entitled the Date of Kālidāsa, it has been abundantly proved that the favourite theory of some of the western savants that Aśvaghōṣa served as a model for Kālidāsa has thoroughly failed to stand the test of searching scrutiny.

Judging from the evidence afforded by Mālavikāgnimitra about the date of the author, the upper limit may be fixed as the reign of Agnimitra who is known to have ruled in 148 B. C. The words

of the actor वर्तमानस्य कवेः कालिदासस्य in the Prologue to this play and the Bharatavākya pronounced by the actor after having stripped himself of the role of the king—आशास्यमीतिविगमप्रभृति प्रजानां संपत्स्यते न खलु गोप्तरि नामिमित्रे suggest that Kālidāsa's play was intended to be acted during the reign of Agnimitra. Any contrary argument based upon the analogy of similar references in Viśākhadatta's *Mudrārākṣasa* to Candragupta cannot be accepted as conclusive; perhaps Viśākhadatta wrongly imitated Kālidāsa. But much may be said against the theory that Kālidāsa and Agnimitra were contemporaries. In any event it may be taken to have been fairly established that Kālidāsa can never be assigned to a date later than the first century B. C. The other works of Kālidāsa are *Raghuvamśa* *Kumārasambhava*, *Meghasandeha*, *Abhijñāna Śākuntala*, *Vikramorvaśīya* and *Ṛtusamhāra*.

The poetic diction of Kālidāsa cannot be better described than in the happy memorable words of Bāna in his *Harṣacarita*:—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

Mylapore, Madras.

15th May, 1933.

C. SANKARARAMA SASTRI

॥ श्रीः ॥

॥ रघुवंशम् ॥

द्वादशः सर्गः ।

निर्विष्टविषयस्नेहः स दशान्तमुपेयिवान् ।
आसीदासन्ननिर्वाणः प्रदीपार्चिरिवोषसि ॥ १ ॥
तं कर्णमूलमागत्य रामे श्रीन्यस्यतामिति ।
कैकेयीशङ्कयेवाह पलितच्छन्नना जरा ॥ २ ॥

RAGHUVAMŚA

The Twelfth Canto

1. Having enjoyed the pleasures of senses and approaching the end of his life, he stood about to expire just like the flame of a lamp at the day-break having consumed the oil in the can and reaching the end of the wick.

2. As if through the fear of Kaikeyī, old age went very near his ears under the guise of gray hair and told him, 'Let the kingship be placed on Rāma.'

सा पौरान्पौरकान्तस्य रामस्याभ्युदयश्रुतिः ।
 प्रत्येकं ह्लादयांचक्रे कुल्येवोद्यानपादपान् ॥ ३ ॥
 तस्याभिषेकसंभारं कल्पितं क्रूरनिश्चया ।
 दूषयामास कैकेयी शोकोष्णैः पार्थिवाश्रुभिः ॥ ४ ॥
 सा किलाश्वासिता चण्डी भर्त्रा तत्संश्रुतौ वरौ ।
 उद्वमिन्द्रसिक्ता भूर्बिलमग्नाविवोरगौ ॥ ५ ॥
 तयोश्चतुर्दशैकेन रामं प्रात्राजयत्समाः ।
 द्वितीयेन सुतस्यैच्छद्वैधव्यैकफलां श्रियम् ॥ ६ ॥
 पित्रा दत्तां रुदन् रामः प्राञ्जहीं प्रत्यपद्यत ।
 पश्चाद्वनाय गच्छेति तदाज्ञां मुदितोऽग्रहीत् ॥ ७ ॥

3. That news of the ascendancy of Rāma, the favourite of citizens, pleased the citizens individually just as a small channel would individually please the trees of a garden.

4. Kaikeyī possessed of a cruel resolve spoilt the completed arrangements of his coronation through the tears of the monarch, hot with grief.

5. Being consoled by her lord, that irate lady disgorged herself of the two boons promised by him as the Earth drenched in rains of two serpents lurking in an anthill.

6. By one of the two she exiled Rāma for fourteen years. By the second she sought kingship for her son whose only fruit was her own widowhood.

दधतो मङ्गलक्षौमे वसानस्य च वल्कले ।

ददृशुर्विस्मितास्तस्य मुखरागं समं जनाः ॥ ८ ॥

स सीतालक्ष्मणसखः सत्यादुरुमलोपयन् । लोपयन् Causal
विवेश दण्डकारण्यं प्रत्येकं च सतां मनः ॥ ९ ॥ Paras. Pre Par
रूप.

राजाऽपि तद्वियोगार्तः (स्मृत्वा शापं स्वकर्मजम्) ।

शरीरत्यागमात्रेण शुद्धिलाभममन्यत ॥ १० ॥

विप्रोषितकुमारं तद्राज्यमस्तमितेश्वरम् ।

रन्ध्रान्वेषणदक्षाणां द्विषामामिषतां ययौ ॥ ११ ॥

7. Weeping did Rāma first accept the kingdom given by his father. With joy did he receive later his command 'You shall go to the forest.'

8. When he wore a pair of festive white silken cloths and when he wore a pair of tree-barks, the people saw with astonishment the same colour of his face.

9. Accompanied by Sītā and Lakṣmaṇa and keeping his father to his word, he entered the Daṇḍaka forest as well as the minds of the good individually.

10. And the king being afflicted by his separation and remembering the curse resulting from his own action thought of expiation by only abandoning his body.

11. The princes being under exile and the king having expired, the kingdom fell a prey to the foes

प्रकृति - nature
ministers

भारत मुख
पश्य सः = पश्य
इमुखः ।

अथानाथाः प्रकृतयो मातृबन्धुनिवासिनम् ।

मौलैरानाययामासुर्भरतं स्तम्भिताश्रुभिः ॥ १२ ॥

श्रुत्वा तथाविधं मृत्युं कैकेयीतनयः पितुः ।

मातुर्न केवलं स्वस्याः श्रियोऽप्यासीत्पराङ्मुखः ॥ १३ ॥

ससैन्यश्चान्वगाद्रामं दर्शितानाश्रमालयैः ।

तस्य पश्यन्ससौमित्रेरुदश्रुर्वसतिद्रुमान् ॥ १४ ॥

चित्रकूटवनस्थं च कथितस्वर्गतिर्गुरोः ।

लक्ष्म्या निमन्त्रयांचक्रे तमनुच्छिष्टसंपदा ॥ १५ ॥

who were keenly watching for a weak point.

12. Then the ministers having lost their leader brought Bharata who was living with his mother's kinsmen, through hereditary messengers who suppressed their tears.

13. On hearing that sort of his father's death, the son of Kaikeyī became averse not only to his own mother but also to his kingdom.

14. Along with his army he went out to follow Rāma, looking with tears at the trees pointed out by the forest-dwellers under which he (Rāma) had resided along with Lakṣmaṇa.

15. Informing him of his father's demise, Bharata invited him who was in the woods of the Citrakūṭa to the sovereignty whose excellence had not been defiled (by Bharata's enjoyment.)

स हि प्रथमजे तस्मिन्नकृतश्रीपरिग्रहे । *Live. Absolute*

परिवेत्तारमात्मानं मेने स्वीकरणान्ध्रुवः ॥ १६ ॥

तमशक्यमपाक्रष्टुं निदेशात्स्वर्गिणः पितुः ।

ययाचे पादुके पश्चात्कर्तुं राज्याधिदेवते ॥ १७ ॥

स विसृष्टस्तथेत्युक्त्वा भ्रात्रा नैवाविशत्पुरीम् ।

नन्दिग्रामगतस्तस्य राज्यं न्यासमिवाभ्युनक् ॥ १८ ॥

दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापराङ्मुखः ।

मातुः पापस्य भरतः प्रायश्चित्तमिवाकरोत् ॥ १९ ॥

रामोऽपि सह वैदेह्या वने वन्येन वर्तयन् ।

चचार सानुजः शान्तो वृद्धेक्ष्वाकुव्रतं युवा ॥ २० ॥

16. For, by taking the kingdom when the elder brother had not accepted the kingship, he thought himself a Parivettṛ i. e., a younger brother that marries while the elder remains unmarried.

17. But Rāma could not be diverted from the bidding of his deceased father. Then Bharata begged of him his pair of sandals for making them the presiding deity of the kingdom.

18. Left by his brother after saying 'Yes,' he never entered the city. Remaining in Nandigrāma, he protected the kingdom of Rāma like a pledge.

19. Firmly loyal to his elder brother and averse to the love of kingship, Bharata by so doing seemed to perform expiation for the sin of his mother.

20. And, Rāma too along with Vaidehī, living

प्रभावस्तम्भितच्छायमाश्रितः स वनस्पतिम् ।
 कदाचिदङ्गे सीतायाः शिश्ये किञ्चिदिव श्रमात् ॥ २१ ॥
 ऐन्द्रिः किल नखैस्तस्या विददार स्तनौ द्विजः ।
 प्रियोपभोगचिह्नेषु पौरोभाग्यमिवाचरन् ॥ २२ ॥
 तस्मिन्नास्थदिषीकास्त्रं रामो रामावबोधितः ।
 आत्मानं मुमुचे तस्मादेकनेत्रव्ययेन सः ॥ २३ ॥
 रामस्त्वासन्नदेशत्वाद्भरतागमनं पुनः ।
 आशङ्क्योत्सुकसारङ्गां चित्रकूटस्थलीं जहौ ॥ २४ ॥

in the forest on the products of the forest, accompanied by his younger brother and possessed of tranquillity, lived, while young, the life of the aged Ikṣvākus.

21. Resorting to a tree whose shadow was fixed motionless by his power, he once reposed on the lap of Sītā through some slight fatigue.

22. The bird who was the son of Indra pierced her breasts with his claws as though exhibiting envy at the nail-prints indicative of her lover's enjoyment.

23. Roused by the lady, Rāma aimed at him a reed for an arrow. He (the crow) set himself free from it by the loss of his one eye.

24. But Rāma suspecting the arrival of Bharata again on account of proximity left the Citrakūṭa site wherein the deer felt the anxiety of their separation.

प्रययावातिथेयेषु वसन् ऋषिकुलेषु सः ।

दक्षिणां दिशमृक्षेषु वार्षिकेष्विव भास्करः ॥ २५ ॥

बभौ तमनुगच्छन्ती विदेहाधिपतेः सुता ।

प्रतिषिद्धापि कैकेय्या लक्ष्मीरिव गुणोन्मुखी ॥ २६ ॥

अनसूयातिसृष्टेन पुण्यगन्धेन काननम् ।

सा चकाराङ्गरागेण पुष्पोच्चलितषट्पदम् ॥ २७ ॥

संध्याभ्रकपिशस्तस्य विराधो नाम राक्षसः ।

अतिष्ठन्मार्गमावृत्य रामस्येन्दोरिव ग्रहः ॥ २८ ॥

स जहार तयोर्मध्ये मैथिलीं लोकशोषणः ।

नभोनभस्ययोर्वृष्टिमवग्रह इवान्तरे ॥ २९ ॥

25. He travelled to the South, halting at the hospitable homes of hermits, like the Sun passing through the stars of Winter.

26. The daughter of the Lord of Videhas following him shone like the Goddess of wealth following him in her fondness for virtues though prohibited by Kaikeyī.

27. By the ungent emitting sacred smell given by Anasūyā she made the bees in the forests migrate from the flowers.

28. The demon named Virādha, ruddy like the evening-cloud, stood obstructing the path of that Rāma, as the eclipse that of the Moon.

29. That pest of the world took away Maithilī from the midst of them both as drought would

तं विनिष्पिष्य काकुत्स्थौ ^{दूषयिष्यति} पुरा दूषयति स्थलीम् ।
 गन्धेनाशुचिना चेति वसुधायां निचरन्तुः ॥ ३० ॥
 पञ्चवत्यां ततो रामः शासनात्कुम्भजन्मनः ।
 अनपोटस्थितिस्तस्थौ विन्ध्याद्रिः प्रकृताविव ॥ ३१ ॥
 रावणावरजा तत्र राघवं मदनातुरा ।
 अभिपेदे निदाघार्ता व्यालीव मलयद्रुमम् ॥ ३२ ॥
 सा सीतासंनिधावेव तं वव्रे कथितान्वया ।
 "अत्यारूढो हि नारीणामकालज्ञो मनोभवः ॥ ३३ ॥

take away the rains between the months of Śrāvaṇa and Bhādrapada (corresponding more or less to the Tamil months of Āvaṇi and Purattāsi).

30. After crushing him to pieces, the two descendants of Kakutstha buried him in the earth, lest he should contaminate the locality with his foul smell.

31. Then at the bidding of Agastya, Rāma remained at Pañcavaṭī within respectful limits (of conduct), just as the Vindhya mountain remained in its normal condition without transgressing its limits in obedience to the command of Agastya.

32. There the younger sister of Rāvaṇa, afflicted by love, approached the descendant of Raghu as a female serpent suffering from the heat of the Summer would approach a sandal tree.

33. In the very presence of Sītā she solicited him after telling him of her parentage; for, the

कलत्रवानहं बाले कनीयांसं भजस्व मे ।
 इति रामो वृषस्यन्तीं वृषस्कन्धः शशास ताम् ॥ ३४ ॥
 ज्येष्ठाभिगमनात्पूर्वं तेनाप्यनभिनन्दिता ।
 साभूद्रामाश्रया भूयो नदीवोभयकूलभाक् ॥ ३५ ॥
 संरम्भं मैथिलीहासः क्षणसौम्यां निनाय ताम् ।
 निवातस्तिमितां वेलं चन्द्रोदय इवोदधेः ॥ ३६ ॥
 फलमस्योपहासस्य सद्यः प्राप्स्यसि पश्य माम् ।
 मृग्याः परिभवो व्याघ्र्यामित्यवेहि त्वया कृतम् ॥ ३७ ॥

intense passion of women knows no time. ✓

34. Rāma, who possessed shoulders like those of a bull, directed that amorous woman thus—‘Oh damsel, I have got a wife. Approach my younger brother.’

35. Being rejected by him also by reason of her having courted his elder brother first, she again resorted to Rāma like a river dashing against both the banks.

36. The laughter of Maithilī roused agitation in her who had been gentle-looking for a while just as the Moon-rise in the tide of the Ocean motionless by the absence of wind.

37. ‘You shall reap the fruit of this laughter presently. Look at me. Know that what you did was a roe’s insult to a tigress.’

इत्युक्त्वा मैथिलीं भर्तुरङ्गे निविशतीं भयात् ।
 रूपं शूर्पणखा नाम्नः सदृशं प्रत्यपन्नत ॥ ३८ ॥
 लक्ष्मणः प्रथमं श्रुत्वा कोकिलामञ्जुवादिनीम् ।
 शिवाघोरस्वनां पश्चाद्बुधे विकृतोति ताम् ॥ ३९ ॥
 पर्णशालामथ क्षिप्रं विकृष्टासिः प्रविश्य सः ।
 वैरूप्यपौनरुक्त्येन भीषणां तामयोजयत् ॥ ४० ॥
 सा वक्रनखधारिण्या वेणुकर्कशपर्वया ।
 अङ्कुशाकारयाङ्गुल्या तावतर्जयदम्बरे ॥ ४१ ॥
 प्राप्य चाशु जनस्थानं खरादिभ्यस्तथाविधम् ।
 रामोपक्रममाचख्यौ रक्षःपरिभवं नवम् ॥ ४२ ॥

38. So saying to Maithilī who was clasping the lap of her lord out of fear, Śūrpaṇakhā, the winnow-nailed, assumed a form suited to her name.

39. Having first heard her speak like a she-cuckoo and later in a frightful voice like a vixen, Lakṣmaṇa understood her to be a woman of deceitful appearances.

40. Then after hastily entering the harbour with his drawn sword, he rendered her doubly frightful by bringing about her deformity.

41. Soaring up the sky, she threatened them both with her finger which was possessed of a curved nail and of rugged joints like those of a bamboo and consequently resembled a hook.

मुखावयवलूनां तां नैर्ऋता यत्पुरो दधुः ।

रामाभियायिनां तेषां तदेवाभूदमङ्गलम् ॥ ४३ ॥

For best उदायुधानापततस्तान्दृष्टान्प्रेक्ष्य राघवः ।

निदधे विजयाशंसां चापे सीतां च लक्ष्मणे ॥ ४४ ॥

एको दाशरथिः कामं यातुधानाः सहस्रशः ।

ते तु यावन्त एवाजौ तावांश्च दृष्ट्वा स तैः ॥ ४५ ॥

असज्जनेन काकुत्स्थः प्रयुक्तमथ दूषणम् ।

न चक्ष्मे शुभाचारः स दूषणमिवात्मनः ॥ ४६ ॥

42. After reaching Janasthāna soon, she intimated to Khara and others that sort of fresh insult to Rākṣasas started by Rāma.

43. That the Rākṣasas placed her in front, she having been cut off in the limbs of her face, was itself an ominous sign for them who marched to attack Rāma.

44. On seeing them up in arms and marching forward in haughtiness, Rāghava placed his hope of victory in his bow and placed Sītā under the care of Lakṣmaṇa.

45. No doubt the son of Daśaratha was single, and the Rākṣasas were in thousands. But he was seen by them in battle to be as many as they themselves were.

46. Then the descendant of Kakutstha, good (at battle), (and possessed of righteous conduct) did

तं शरैः प्रतिजग्राह खरत्रिशिरसौ च सः ।
 क्रमशस्ते पुनस्तस्य चापात्सममिवोद्ययुः ॥ ४७ ॥
 तैस्त्रयाणां शितैर्बाणैर्यथापूर्वविशुद्धिभिः ।
 आयुर्देहातिगैः पीतं रुधिरं तु पतत्रिभिः ॥ ४८ ॥
 तस्मिन् रामशरोत्कृत्ते बले महति रक्षसाम् ।
 उत्थितं दृष्टोऽन्यच्च कबन्धेभ्यो न किञ्चन ॥ ४९ ॥
 सा बाणवर्षिणं रामं योधयित्वा सुरद्विषाम् ।
 अप्रबोधाय सुष्वाप गृध्रच्छाये वरूथिनी ॥ ५० ॥

not tolerate Dūṣaṇa sent by the Rākṣasas in the same way as he would not brook a scandal about himself spread by a wicked person.

47. With his arrows, he assailed him and also Khara and Trisiras in order. But the arrows emerged from his bow as though simultaneously.

48. The life of all the three was drunk by those sharp arrows which pierced and ran past their bodies and consequently remained as clean as before. But their blood was drunk by the birds of prey.

49. In that big host of Rākṣasas cut to pieces by the arrows of Rāma, nothing else than headless trunks was seen to rise.

50. After giving battle to Rāma who showered arrows, that army of Rākṣasas went to sleep under the dense shade of eagles never to wake up.

राघवास्त्रविदीर्णानां रावणं प्रति रक्षसाम् ।
 तेषां शूर्पणखैवैका दुष्प्रवृत्तिहराऽभवत् ॥ ५१ ॥ ✓
 निग्रहात्स्वसुराप्तानां वधाच्च धनदानुजः ।
 रामेण निहितं मेने पदं दशसु मूर्धसु ॥ ५२ ॥
 रक्षसा मृगरूपेण वञ्चयित्वा स राघवौ ।
 जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नितः ॥ ५३ ॥
 तौ सीतान्वेषिणौ गृध्रं लूनपक्षमपश्यताम् ।
 प्राणैर्दशरथप्रीतेरनृणं कण्ठवर्तिभिः ॥ ५४ ॥ ✓
 स रावणहृतां ताभ्यां वचसाचष्ट मैथिलीम् ।

51. Śūrpaṇakhā alone survived to convey to Rāvaṇa the sad news of those Rākṣasas who had been cut to pieces by the missiles of Rāghava.

52. By the punishment of his sister and by the slaughter of his kinsmen, the younger brother of Kubera (Rāvaṇa) thought the foot as having been placed by Rāma on his own ten heads.

53. Having deluded ^{deceivd} both the descendants of Raghu by means of the Rākṣasa disguised as a deer, he carried away Sītā, being impeded for a while by the efforts of the lord of birds.

54. Searching for Sītā, both of them met the eagle with wings cut off who had repaid Daśaratha's love for him by means of life lingering in his throat.

55. By words did he inform them of Maithilī

आत्मनः सुमहत्कर्म त्रणैरावेद्य संस्थितः ॥ ५५ ॥
 तयोस्तस्मिन्नवीभूतपितृव्यापत्तिशोकयोः ।
 पितरीवाग्निसंस्कारात्परा ववृतिरे क्रियाः ॥ ५६ ॥
 वधनिर्धूतशापस्य कबन्धस्योपदेशतः ।
 मुमुच्छ सख्यं रामस्य समानव्यसने हरौ ॥ ५७ ॥
 स हत्वा वालिनं वीरस्तत्पदे चिरकाङ्क्षिते ।
 धातोः स्थान इवादेशं सुग्रीवं संन्यवेशयत् ॥ ५८ ॥
 इतस्ततश्च वैदेहीमन्वेष्टुं भर्तृचोदिताः ।
 कपयश्चेरुरार्तस्य रामस्येव मनोरथाः ॥ ५९ ॥

having been kidnapped by Rāvaṇa, and, by means of wounds of his own heroic feat, and then he died.

56. The funeral ceremonies from cremation onwards were performed for him as for their own father by them both with the renewed grief of their father's death.

57. Pursuant to the advise of Kabandha who was purged of his curse by death (caused by Rāma), the friendship of Rāma grew with the monkey who was in a similar sad predicament.

58. After slaying Vālin, the hero placed Sugrīva in his long-coveted place as a substitute in the place of a verb.

59. The monkeys commanded by their sovereign roamed hither and thither in search of Vaidehī as though they were the hopes of Rāma in his distress.

प्रवृत्तावुपलब्धायां तस्याः संपातिदर्शनात् ।
 मारुतिः सागरं तीर्णः संसारमिव निर्ममः ॥ ६० ॥
 दृष्टा विचिन्वता तेन लङ्कायां राक्षसीवृता ।
 जानकी विषवल्लीभिः परीतेव महौषधिः ॥ ६१ ॥
 तस्यै भर्तुरभिज्ञानमङ्गुलीयं ददौ कपिः ।
 प्रत्युद्रतमिवानुष्णैस्तदानन्दाश्रुबिन्दुभिः ॥ ६२ ॥
 निर्वाप्य प्रियसंदेशैः सीतामक्षवधोद्धतः ।
 स ददाह पुरीं लङ्कां क्षणसोढारिनिग्रहः ॥ ६३ ॥
 प्रत्यभिज्ञानरत्नं च रामायादर्शयत्कृती ।
 हृदयं स्वयमायातं वैदेह्या इव मूर्तिमत् ॥ ६४ ॥

60. When the news about her was got through the vision of Sampāti, the son of Vāyu crossed the Ocean as a person free from attachment would cross the worldly bondage.

61. The daughter of Janaka was seen by him, while searching, in Laṅkā, surrounded by Rākṣasīs like an ambrosial herb surrounded by poisonous plants.

62. The monkey gave her, her lord's signet-ring which was welcomed, as it were, by the chill drops of her tears of joy.

63. After gladdening Sītā by the messages of her lover, and becoming puffed up with the slaughter of Akṣa, he burnt the city of Laṅkā, suffering subjugation from enemies for a while.

स ग्राप हृदयन्यस्तमणिस्पर्शनिमीलितः ।

अपयोधरसंसर्गा प्रियालिङ्गननिर्वृतिम् ॥ ६५ ॥

श्रुत्वा रामः प्रियोदन्तं मेने तत्सङ्गमोत्सुकः ।

महार्णवपरिक्षेपं लङ्कायाः परिखालघुम् ॥ ६६ ॥

स प्रतस्थेऽरिनाशाय हरिसैन्यैरनुद्रुतः ।

न केवलं भुवः पृष्ठे व्योम्नि संबाधवर्तिभिः ॥ ६७ ॥

निविष्टमुदधेः कूले तं प्रपेदे विभीषणः ।

स्नेहाद्राक्षसलक्ष्म्येव बुद्धिमाविश्य चोदितः ॥ ६८ ॥

64. Having accomplished his object, he showed to Rāma Vaidehi's gem sent as a return-token, which appeared like her own heart having taken a shape and come of its own accord.

65. Enchanted by the touch of the gem placed on his heart, he attained the joy of his sweetheart's embrace but without the contact of her breasts.

66. On hearing the news of his beloved, Rāma in his eagerness to meet her thought the Ocean which was the surrounding barrier of Laṅkā to be as fordable as a trench.

67. He started for the extirpation of his foes, followed by the hosts of monkeys which thickly peopled not only the surface of the Earth but also of the sky.

68. Being prompted, as it were, after taking possession of his mind, by the Goddess of wealth

तस्मै निशाचरैश्चर्यं प्रतिशुश्राव राघवः ।
 काले खलु समारब्धाः फलं बध्नन्ति नीतयः ॥ ६९ ॥
 स सेतुं बन्धयामास प्लवगैर्लवणाम्भसि ।
 रसातलादिवोन्मग्नं शेषं स्वप्नाय शार्ङ्गिणः ॥ ७० ॥
 तेनोत्तीर्य पथा लङ्कां रोधयामास पिङ्गलैः ।
 द्वितीयं हेमप्राकारं कुर्वद्भिरिव वानरैः ॥ ७१ ॥
 रणः प्रववृते तत्र भीमः प्लवगरक्षसाम् ।
 दिग्विजृम्भितकाकुत्स्थपौलस्त्यजयघोषणः ॥ ७२ ॥

of the Rākṣasas out of love, Vibhīṣaṇa came to him who was encamping on the shore of the sea.

69. The descendant of Raghu vouchsafed to him the wealth of Rākṣasas. Policies pursued in proper season do of course bear fruit.

70. He built a bund in the salt sea with the aid of monkeys, which appeared like Śeṣa having emerged from the Nether-world for the repose of Viṣṇu.

71. After crossing the sea by that path, he besieged Lankā by ruddy monkeys which formed, as it were, a second golden fortress.

72. A fierce fight ensued there between monkeys and Rākṣasas in which the cries of Victory to Rāma and Victory to Rāvaṇa filled the distant quarters in increasing succession;

पादपाविद्धपरिघः शिलानिष्पिष्टमुद्गरः ।
 अतिशस्त्रनखन्यासः शैलरुग्णमतंगजः ॥ ७३ ॥
 अथ रामशिरश्छेददर्शनोद्भ्रान्तचेतनाम् ।
 सीतां मायेति शंसन्तीं त्रिजटा समजीवयत् ॥ ७४ ॥
 कामं जीवति मे नाथ इति सा विजहौ शुचम् ।
 प्राञ्जत्वा सत्यमस्यान्तं जीवितास्मीति लज्जिता ॥ ७५ ॥
 गरुडापातविश्लिष्टमेघनादास्त्रबन्धनः ।
 दाशरथ्योः क्षणक्लेशः स्वप्नवृत्त इवाभवत् ॥ ७६ ॥
 ततो बिभेद पौलस्त्यः शक्या वक्षसि लक्ष्मणम् ।
 रामस्त्वनाहतोऽप्यासीद्विदीर्णहृदयः शुचा ॥ ७७ ॥

73. In which pestles were blown out by trees, clubs powdered by stones, in which the plunge of claws surpassed the use of missiles, and wherein the elephants were crushed by means of rocks.

74. Then when Sītā had lost her consciousness on seeing Rāma being beheaded, Trijaṭā restored her to life by saying that it was a deception.

75. On realising that her lord was in fact alive, she left off her grief. But having formerly thought his death to be certain, she was ashamed that she continued to live.

76. The temporary torment of the two sons of Daśaratha became like an incident in a dream, their confinement by the weapon of Meghanāda being released by the advent of Garuḍa.

स मारुतिसमानीतमहौषधिहतव्यथः ।
 लङ्कास्त्रीणां पुनश्चक्रे विलापाचार्यकं शरैः ॥ ७८ ॥
 स नादं मेघनादस्य धनुश्चेन्द्रायुधप्रभम् ।
 मेघस्येव शरत्कालो न किञ्चित्पर्यशेषयत् ॥ ७९ ॥
 कुम्भकर्णः कपीन्द्रेण तुल्यावस्थः स्वसुः कृतः ।
 रुरोध रामं शृङ्गीव टङ्कच्छिन्नमनःशिलः ॥ ८० ॥
 अकाले बोधितो भ्रात्रा प्रियस्वप्नो वृथा भवान् ।
 रामेषुभिरितीवासौ दीर्घनिद्रां प्रवेशितः ॥ ८१ ॥

77. Then the descendant of Pulastya hit Lakṣmaṇa in the breast with his Śakti. Rāma, though not hit, had his heart torn asunder by grief.

78. With his wounds healed by the ambrosial herb fetched by Māruti, Lakṣmaṇa with his arrows again taught the women of Laṅkā how to weep.

79. He left not even a trace of the warcry of Meghanāda and of his bow that shone like the thunderbolt just as the autumnal season would not leave a trace of the thunder of clouds or the rainbow.

80. Kumbhakarna reduced to the same plight as his sister by the king of monkeys assailed Rāma, like a mountain with red arsenic cut off by the chissel.

81. 'Fond of sleep as you are, you have been roused in vain by your brother at an untimely hour.' Perhaps with this intention he was ushered into

इतराण्यपि रक्षांसि पेतुर्वानरकोटिषु ।
 रजांसि समरोत्थानि तच्छोणितनदीष्विव ॥ ८२ ॥
 निर्ययावथ पौलस्त्यः पुनर्युद्धाय मन्दिरात् ।
 अरावणमरामं वा जगदद्येति निश्चितः ॥ ८३ ॥
 रामं पदातिमालोक्य लङ्केशं च वरूथिनम् ।
 हरियुग्यं रथं तस्मै प्रजिघाय पुरंदरः ॥ ८४ ॥
 तमाधूतध्वजपटं व्योमगङ्गोर्मिवायुभिः ।
 देवसूतभुजालम्बी जैत्रमध्यास्त राघवः ॥ ८५ ॥
 मातलिस्तस्य माहेन्द्रमामुमोच तनुच्छदम् ।
 यत्रोत्पलदलकैव्यमस्त्राण्यापुः सुरद्विषाम् ॥ ८६ ॥

long sleep by the arrows of Rāma.

82. The other Rākṣasas also sank in the hosts of monkeys just as the dust of the Earth risen in battle sank in their streams of blood.

83. Then the descendant of Pulastya again went forth for battle from his house, determined—
 ‘To-day the world shall be rid either of Rāvaṇa or of Rāma.’

84. Seeing Rāma remaining on foot and the lord of Laṅkā having a chariot, Indra sent him his chariot possessed of green horses.

85. The descendant of Raghu leaning on the arm of the divine charioteer got up the victorious chariot with its flag waving in the winds coming from the waves of the heavenly Gaṅgā.

अन्योन्यदर्शनप्राप्तविक्रमावसरं चिरात् ।
 रामरावणयोर्युद्धं चरितार्थमिवाभवत् ॥ ८७ ॥
 भुजमूर्धोरुबाहुल्यादेकोऽपि धनदानुजः ।
 ददृशे ह्ययथापूर्वो मातृवंश इव स्थितः ॥ ८८ ॥
 जेतारं लोकपालानां स्वमुखैरर्चितेश्वरम् ।
 रामस्तुलितकैलासमरातिं बह्वमन्यत ॥ ८९ ॥
 तस्य स्फुरति पौलस्त्यः सीतासंगमशंसिनि ।
 निचखानाधिकक्रोधः शरं सव्येतरे भुजे ॥ ९० ॥

86. Mātali put on him the armour of Mahendra where the weapons of Asuras had attained the same ineffectiveness as of petals of blue lotuses.

87. The battle between Rāma and Rāvaṇa accomplished its object, as it were, inasmuch as the opportunity had arrived after a long time for the display of their valour by their meeting face to face.

88. The junior brother of Kubera, though single as never before, was seen as if remaining in the midst of his mother's kinsmen by reason of the large number of his hands, heads and thighs.

89. Rāma esteemed his foe who had conquered the protectors of the world in charge of the extremes, who had pleased Īśvara by the sacrifice of his heads and who had shaken the Mount Kailāsa.

90. The descendant of Pulastya in great fury

रावणस्यापि रामास्तो भित्त्वा हृदयमाशुगः ।
 विवेश भुवमाख्यातुमुरगेभ्य इव प्रियम् ॥ ९१ ॥
 वचसैव तयोर्वाक्यमस्त्रमस्त्रेण निघ्नतोः ।
 अन्योन्यजयसंरम्भो ववृधे वादिनोरिव ॥ ९२ ॥
 विक्रमव्यतिहारेण सामान्याभूद्द्वयोरपि ।
 जयश्रीरन्तरा वेदिर्मत्तवारणयोरिव ॥ ९३ ॥
 कृतप्रतिकृतप्रीतैस्तयोर्मुक्तां सुरासुरैः ।
 परस्परशरव्राताः पुष्पवृष्टिं न सेहिरे ॥ ९४ ॥

fixed his arrow on the right arm of Rāma, which throbbed and consequently foretold his reunion with Sītā.

91. And, the arrow discharged by Rāma pierced the heart of Rāvaṇa and entered the Earth as though to communicate the pleasant news to the snakes.

92. As between two disputants, the zest for conquering each other grew between them who retaliated words by words and weapon by weapon. ✓

93. The Goddess of victory remained in their midst neutral to them both by reason of their alternate display of valour, as a dais between two infatuated elephants.

94. The heaps of arrows aimed by them at each other did not give room to the shower of flowers let down by the gods and demons who were

अयःशङ्कुचितां रक्षः शतघ्नीमथ शत्रवे ।
 हृतां वैवस्वतस्येव कूटशाल्मलिमक्षिपत् ॥ ९५ ॥
 राघवो रथमग्राप्तां तामाशां च सुरद्विषाम् ।
 अर्धचन्द्रमुखैर्बाणैश्चिच्छेद कदलीसुखम् ॥ ९६ ॥
 अमोघं संदधे चास्मै धनुष्येकधनुर्धरः ।
 ब्राह्ममस्त्रं प्रियाशोकशल्यानिष्कर्षणौषधम् ॥ ९७ ॥
 तद्व्योम्नि शतधा भिन्नं ददृशे दीप्तिमन्मुखम् ।
 वपुर्महोरगस्येव करालफणमण्डलम् ॥ ९८ ॥

pleased with their mutual attack and retaliation.

95. Then the Rākṣasa threw his club (lit., a hundred-killer) covered by iron thorns at his enemy, which appeared like the Kūṭa Śālmali seized from the God of Death. [The club of Yama is called Kūtāśālmali, because it resembles Kūṭaśālmali, a species of Śālmali tree with sharp thorns.]

96. Before it came to his chariot, the descendant of Raghu cut the said club to pieces and also the hope of the enemies of gods as easily as a plantain by means of his arrows with crescent-shaped faces.

97. For killing Rāvaṇa, the matchless archer applied to his bow his never-failing arrow presided over by Brahman as its deity, which was the specific for curing the wound of grief of his beloved.

98. It was seen to spread in the sky in a hundred ways with blazing faces as the body of

तेन मन्त्रप्रयुक्तेन निमेषार्धादपातयत् ।

स रावणशिरःपङ्क्तिमज्ञातव्रणवेदनाम् ॥ ९९ ॥

बालार्कप्रतिमेवाप्सु वीचिभिन्ना पतिष्यतः ।

रराज रक्षःकायस्य कण्ठच्छेदपरम्परा ॥ १०० ॥

मरुतां पश्यतां तस्य शिरांसि पतितान्यपि ।

मनो नातिविशश्वास पुनःसंधानशङ्किनाम् ॥ १०१ ॥

अथ मदगुरुपक्षैर्लोकपालद्विपाना-

मनुगतमलिवृन्दैर्गण्डभित्तीर्विहाय ।

उपनतमणिवन्धे मूर्ध्नि पौलस्त्यशत्रोः

सुरभि सुरविमुक्तं पुष्पवर्षं पपात ॥ १०२ ॥

Seṣa with its frightful row of hoods.

99. With that arrow duly discharged with Mantras, he felled down in half a minute the row of Rāvaṇa's heads without their feeling the agony of wound.

100. The row of heads cut off from the Rāk-ṣasa's body about to fall shone like the reflection of the morning Sun in water split up in the waves.

101. The mind of gods never believed it fully, who, though seeing his fallen heads, again apprehended a discharge of arrows from him.

102. Then a fragrant shower of flowers released by gods, followed by the rows of bees which migrated from the wall-like temples of the elephants of the Lokapālas and whose wings were

यन्ता हेरः सपदि संहतकार्मुकज्य-

मापृच्छय राघवमनुष्ठितदेवकार्यम् ।

नामाङ्गरावणशराङ्कितकेतुयष्टि-

मूर्ध्व रथं हरिसहस्रयुजं निनाय ॥ १०३ ॥

रघुपतिरपि जातवेदोविशुद्धां प्रगृह्य प्रियां

प्रियसुहृदि विभीषणे संगमय्य श्रियं वैरिणः ।

रविसुतसहितेन तेनानुयातः ससौमित्रिणा

भुजविजितविमानरत्नाधिरूढः प्रतस्थे पुरीम् ॥ १०४ ॥

इति महाकविश्रीकालिदासकृतौ रघुवंशे महाकाव्ये रावणवधो नाम द्वादशः सर्गः ॥

consequently heavy with rut fell on the head of Rāvaṇa's foe which had its coronation fast approaching.

103. After taking leave of Rāghava who at once loosened the string of his bow and who had fulfilled the purpose of gods, the charioteer of Indra led up (to the heavens) the chariot drawn by a thousand horses whose flagstaff was marked by the arrows of Rāvaṇa bearing the impress of his name.

104. And the Lord of Raghus, after taking back his beloved purified by the fire and after having conferred the wealth of his foe on his dear friend Vibhīṣaṇa, and being accompanied by him along with Sugrīva and Lakṣmaṇa, and getting into the gem of aerial chariots won by his arm, started for his city. ✓

त्रयोदशः सर्गः ।

अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन अवगाहमानः ।
रत्नाकरं वीक्ष्य मिथः स जायां रामाभिधानो हरिरित्युवाच ॥१॥
वैदेहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलमम्बुराशिम् ।
छायापथेनेव शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम् ॥ २ ॥
गुरोरियक्षोः कपिलेन मेध्ये रसातलं संक्रमिते तुरंगे ।
तदर्थमुर्वीमवदारयद्भिः पूर्वैः किलायं परिवर्धितो नः ॥ ३ ॥

THE THIRTEENTH CANTO

1. Then Hari called by the name of Rāma, a knower of virtues, wading through the sky, his own abode, by his aerial chariot, and looking at the Ocean, told his wife in private thus.

2. Oh daughter of the king of Videhas, behold the foamy Ocean divided by my bund as far as the Malaya mountain, like the sky clear in autumn with beautiful stars appearing divided by the Milky Way.

3. When the sacrificial horse of their father who was desirous of performing a sacrifice had been taken away by Kapila to the Nether-World, this Ocean, it is said, was enlarged by our ancestors who dug the Earth for the sake of the horse.

गर्भं दधत्यर्कमरीचयोऽस्माद्विवृद्धिमत्राश्रुवते वसूनि ।
 अबिन्धनं बाह्मसौ बिभर्ति प्रह्लादनं ज्योतिरजन्यनेन ॥ ४ ॥
 तां तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिम्ना ।
 विष्णोरिवास्यानवधारणीयमीदृक्तया रूपमियत्तया वा ॥ ५ ॥
 नाभिप्ररूढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।
 अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिशेते ॥ ६ ॥
 पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीधराः ।
 नृपा इवोपप्लविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते ॥ ७ ॥

4. From this the Sun's rays become pregnant with water. Here do the gems multiply. This holds the fire blazing by means of water. And, of this the Moon (lit., the delightful luminary) was born.

5. Assuming, as it does, innumerable phases, and spreading over the ten directions, as it does, by its hugeness, its form like that of Viṣṇu cannot be comprehended either in point of shape or in point of size.

6. Here the Lord in his Yogic sleep suited to the deluge lies after absorbing the worlds, being prayed to by the first Brahman seated on the lotus sprouting forth from his navel.

7. The mountains whose pride was subdued by Indra who used to cut off their wings have sought shelter under him (the Ocean) in hundreds as a

रसातलादादिभवेन पुंसा भुवः प्रयुक्तोद्ग्रहनक्रियायाः ।
 अस्याच्छमम्भः प्रलयप्रवृद्धं मुहूर्तवक्त्राभरणं बभूव ॥ ८ ॥
 मुखार्पणेषु प्रकृतिप्रगल्भाः स्वयं तरङ्गाधरदानदक्षः ।
 अनन्यसामान्यकलत्रवृत्तिः पिबत्यसौ पाययते च सिन्धूः ॥ ९ ॥
 ससत्त्वमादाय नदीमुखाम्भः संमीलयन्तो विवृताननत्वात् ।
 अमी शिरोभिस्तिमयः सरन्त्रैरूर्ध्वं वितन्वन्ति जलप्रवाहान् ॥ १० ॥
 मातङ्गनक्रैः सहसोत्पतद्भिर्भिन्नान्द्विधा पश्य समुद्रफेनान् ।
 कपोलसंसर्पितया य एषां व्रजन्ति कर्णक्षणाचामरत्वम् ॥ ११ ॥

worthy refuge just as kings in panic of their enemies would resort to a neutral sovereign pledged to righteousness.

8. Its crystal water in the floods of deluge became a temporary veil for the face of the Mother Earth whose uplift from the Nether-World was brought about by Him, the First-born.

9. He both kisses the lips of rivers and makes them kiss his own, they being forward by nature in offering their mouths, himself being proficient in offering his lower lip in the form of tides, thus establishing a conjugal relationship uncommon to others.

10. These whales, receiving with mouths wide open the water of the river-mouths along with the living beings therein and then closing their mouths, direct upward streams of water by means of their

वेलानिलाय प्रसृता भुजङ्गा महोर्मिर्विस्फूर्जथुनिर्विशेषाः ।
 सूर्याशुसंपर्कसमृद्धरागैर्व्यज्यन्त एते मणिभिः फणस्थैः ॥ १२ ॥
 तवाधरस्पर्धिषु विद्रुमेषु पर्यस्तमेतत्सहसोर्मिवेगात् ।
 ऊर्ध्वाङ्कुरप्रोतमुखं कथंचित्क्लेशादपक्रामति शङ्खयूथम् ॥ १३ ॥
 प्रवृत्तमात्रेण पयांसि पातुमावर्तवेगाद्भ्रमता घनेन ।
 आभाति भूयिष्ठमयं समुद्रः प्रमथ्यमानो गिरिणेव भूयः ॥ १४ ॥

heads provided with holes.

11. Look at the foams of the Ocean split up into two halves by the elephants and whales suddenly coming up—the foams which by spreading over their cheeks do for a while play the part of chowries near their ears.

12. These serpents coming out for the breeze of the sea-shore and being indistinguishable from the big tides in their ebb are identified by means of gems in their expanded hoods whose crimson hue is deepened by contact with the Sun-beams.

13. This heap of conches pushed suddenly by the current of the tides into the corals which vie with your lower lip and consequently possessed of mouths hooked downwards by the upward sprouts of corals, somehow extricates itself with difficulty.

14. By the cloud rotating in the speed of the whirlpool just when it begins to drink water, this Ocean seems, as it were, to be thoroughly churned again by the mountain.

दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला ।
 आभाति वेला लवणाम्बुराशेर्धारानिबद्धेव कलङ्करेखा ॥ १५ ॥
 वेलानिलः केतकरेणुभिस्ते संभावयत्याननमायताक्षि ।
 मामक्षमं मण्डनकालहानेर्वेत्तीव बिम्बाधरवद्धतृष्णम् ॥ १६ ॥
 एते वयं सैकतभिन्नशुक्तिपर्यस्तमुक्तापटलं पयोधेः ।
 प्राप्ता मुहूर्तेन विमानवेगात्कूलं फलावर्जितपूगमालम् ॥ १७ ॥
 कुरुष्व तावत्करभोरु पश्चान्मार्गे मृगप्रेक्षिणि दृष्टिपातम् ।
 एषा विदूरीभवतः समुद्रात्सकानना निष्पततीव भूमिः ॥ १८ ॥

15. The shore of the salt Ocean, similar to an iron wheel, appearing tiny at this distance and blue with the rows of Tamāla and Palm trees shines as a black line drawn round its periphery.

16. Oh long-eyed lady, the breeze of the sea-shore beautifies your face with the dust of Ketaki flowers. Is it aware that, thirsting as I am, to kiss your lower lip which resembles a Bimba fruit, I am too impatient to brook the delay of ornamentation ?

17. Lo, here we have arrived in a minute by the speed of the aerial chariot at the sea-shore abounding in heaps of pearls scattered from oysters broken at the dunes and in rows of arecanut trees bending down with fruits.

18. Oh deer-eyed lady possessed of thighs resembling the parts of hands between the wrist

क्वचित्पथा संचरते सुराणां क्वचिद्धनानां पततां क्वचिच्च ।
 यथाविधो मे मनसोऽभिलाषः प्रवर्तते पश्य तथा विमानम् ॥
 असौ महेन्द्रद्विपदानगन्धिस्त्रिमार्गगात्रीचिविमर्दशीतः ।
 आकाशवायुर्दिनयौवनोत्थानाचामति स्वेदलवान्मुखे ते ॥२०
 करेण वातायनलम्बितेन स्पृष्टस्त्वया चण्डि कुतूहलिन्या ।
 आमुञ्चतीवाभरणं द्वितीयमुद्भिन्नविद्युद्वलयो घनस्ते ॥ २१ ॥
 अमी जनस्थानमपोढविघ्नं मत्वा समारब्धनवोटजानि ।
 अध्यासते चीरभृतो यथास्वं चिरोज्झितान्याश्रममण्डलानि ॥२२

and the little finger, just cast your glance on the way behind. This Earth with its forests seems to emerge from the Ocean which is receding.

19. The aerial chariot sometimes travels through the path of gods, sometimes through that of clouds, and sometimes through that of birds. Behold, it moves about in whatever way my heart desires.

20. This heavenly breeze carrying the fragrance of the rut of Mahendra's elephant and cool through the contact of the waves of the Gangā sucks the drops of sweat in your face caused by the noon-tide.

21. Oh lady of irascible temper, the cloud touched by you out of curiosity with your hand hanging down the window seems to place on you a second ornament by means of its circular flash of lightning.

22. These sages having erected new huts on

सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
 अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥ २३ ॥
 त्वं रक्षसा भीरु यतोऽपनीता तं मार्गमेताः कृपया लता मे ।
 अदर्शयन्वक्तुमशक्नुवत्यः शाखाभिरावर्जितपल्लवाभिः ॥ २४ ॥
 मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षास्तवागतिज्ञं समबोधयन्माम् ।
 व्यापारयन्त्यो दिशि दक्षिणस्यामुत्पक्षमराजीनि विलोचनानि ॥

finding the Janasthāna free from hostile elements, occupy their respective sites of hermitage that were abandoned long ago.

23. This is the site where, when searching for you, one of your anklets that had slipped away on the ground was seen by me to observe silence, as it were, through the grief of separation from your lotus-like foot.

24. Oh timid lady. these plants being unable to speak showed me the way by which you had been carried away by the Rākṣasa, out of compassion for me by means of branches with tender leaves bending downwards.

25. Ignorant that I was about your whereabouts, the she-deer also being unmindful of the Darbha sprouts informed me of the same, directing their eyes with their raised rows of eye-lashes towards the South.

26. Here in our front appears the peak of the

एतद्भिरेर्माल्यवतः पुरस्तादाविर्भवत्यम्बरलेखि शृङ्गम् ।
 नवं पयो यत्र घनैर्मया च त्वद्विप्रयोगाश्रु समं विसृष्टम् ॥२६॥
 गन्धश्च धाराहतपल्वलानां कादम्बमर्धोद्भूतकेसरं च ।
 स्निग्धाश्च केकाः शिखिनां बभूवुर्यस्मिन्नसह्यानि विना त्वया मे॥
 पूर्वानुभूतं स्मरता च यत्र कम्पोत्तरं भीरु तवोपगूढम् ।
 गुहाविसारीण्यतिवाहितानि मया कथंचिद्धनगर्जितानि ॥२८॥
 आसारसिक्तक्षितिबाष्पयोगान्मामक्षिणोद्यत्र विभिन्नकोशैः ।
 विडम्ब्यमाना नवकन्दलैस्ते विवाहधूमारुणलोचनश्रीः ॥२९॥

mountain Mālyavān reaching the sky, where fresh
 water was released by the clouds and the tears of
 your separation by me simultaneously ;

27. Where the smell of the ponds flooded by rains,
 the Kādamba flower with its half-sprouting
 filament and the sweet voices of peacocks became
 intolerable to me without you ;

28. Where, O timid lady, the thunders of
 clouds filling the caves were endured by me with
 difficulty, remembering, as I did, the previously
 enjoyed embrace of yours dominated by your tremor;

29. Where the beauty of your eyes, red through
 the smoke of the marital fire, haunted me, being
 imitated by fresh plantain flowers sprouting forth
 from buds through the contact of the vapour risen
 from the Earth drenched in rains.

उपान्तवानीरवनोपगूढान्यालक्ष्यपारिप्लवसारसानि ।
 दूरावतीर्णा पिवतीव खेदादमूनि पम्पासलिलानि दृष्टिः ॥३०॥
 अत्रावियुक्तानि रथाङ्गनाम्नामन्योन्यदत्तोत्पलकेसराणि ।
 द्वन्द्वानि दूरान्तरवर्तिना ते मया प्रिये सस्पृहमीक्षितानि ॥३१॥
 इमां तटाशोकलतां च तन्वीं स्तनाभिरामस्तवकाभिनम्राम् ।
 त्वत्प्राप्तिबुद्ध्या परिरब्धुकामः सौमित्रिणा साश्रुरहं निषिद्धः ॥
 अमूर्विमानान्तरलम्बिनीनां श्रुत्वा स्वनं काञ्चनकिङ्किणीनाम् ।
 प्रत्युद्गजन्तीव खमुत्पतन्त्यो गोदावरीसारसपङ्क्तयस्त्वाम् ३३

30. My eye coming down from a long distance seems to drink on account of fatigue these waters of the Pampā coverd by rows of Vānīra plants on its sides and containing swans moving to and fro, and slightly visible there.

31. Here, O beloved, the united couples of Chakravāka birds, tendering sprouts of lilies to each other were viewed with jealousy by me remaining far off from you.

32. I was prevented by the son of Sumitrā when under the impression of having got at you and with tears I was bent upon embracing this slender Aśoka plant on the bank, bending down with bunches of flowers as charming as your breasts.

33. On hearing the jingling of the golden bells hanging in the interspaces of the aerial chariot, these rows of swans of the Godāvarī, soaring up

एषा त्वया पेशलमध्ययापि घटाम्बुसंवर्धितबालचूता ।
 आनन्दयत्युन्मुखकृष्णसारा दृष्टा चिरात्पञ्चवटी मनो मे ॥३४
 अत्रानुगोदं मृगयानिवृत्तस्तरंगवातेन विनीतखेदः ।
 रहस्त्वदुत्सङ्गनिषण्णमूर्धा स्मरामि वानीरगृहेषु सुप्तः ॥ ३५ ॥
 भ्रूभेदमात्रेण पदान्मधोनः प्रभ्रंशयां यो नहुषं चकार ।
 तस्याविलाम्भःपरिशुद्धिहेतोर्भौमो मुनेः स्थानपरिग्रहोऽयम् ३६
 त्रेताग्निधूमाग्रमनिन्द्यकीर्तस्तस्येदमाक्रान्तविमानमार्गम् ।
 घ्रात्वा हविर्गन्धि रजोविमुक्तः समश्नुते मे लघिमानमात्मा ३७

the sky, seem to come up to greet you.

34. This Pañcavaṭī containing young mango trees grown by means of jarfuls of water by you, though possessed of a slender waist, and containing black antelopes with faces turned upward, gladdens my heart, being seen after a long time.

35. Here by the side of the Godavery, having returned from hunting and relieving myself of my fatigue through the breeze of waves, I remember having slept in the bowers formed by the Vānīra creepers, with my head resting on your lap in private.

36. This is the chosen earthly residence of the sage who by a mere knit of his eye-brows dropped down Nahuṣa from Indra's place and who is the cause of the purification of muddy water.

37. On smelling this first gust of smoke risen

एतन्मुनेर्मानिनि शातकर्णेः पञ्चाप्सरो नाम विहारवारि ।
 आभाति पर्यन्तवनं विदूरान्मेघान्तरालक्ष्यमिवेन्दुबिम्बम् ॥३८॥
 पुरा स दर्भाङ्कुरमात्रवृत्तिश्चरन्मृगैः सार्धमृषिर्मघोना ।
 समाधिभीतेन किलोपनीतः पञ्चाप्सरोयौवनकूटबन्धम् ॥३९॥
 तस्यायमन्तर्हितसौधभाजः प्रसक्तसंगीतमृदङ्गघोषः ।
 वियद्गतः पुष्पकचन्द्रशालाः क्षणं प्रतिश्रुन्मुखराः करोति ४०॥

from the three-fold fire of the sage of unblemished fame, which comes across the path of the aerial chariot and bears the fragrance of the sacrificial materials offered in the fire, my heart attains lightness, being freed from impurity.

38. O sensitive lady, this pleasure-tank named Pāñcāpsaras belonging to the sage Śātakarṇi, surrounded by forests shines from at a distance like the disc of the Moon slightly visible in the midst of clouds.

39. In days of yore, living on mere sprouts of grass and moving in the midst of animals, that sage is said to have been led into the trap of the youth of the five celestial damsels by Indra who was afraid of his penance.

40. This continuous sound of the musical tabor of that sage who occupies the palace hidden, (under the water of the said tank) rising up the sky, makes the rooms on the topmost floor of the Puspaka noisy with echoes for a while.

हविर्भुजामेधवतां चतुर्णां मध्ये ललाटंतपसप्तसप्तिः ।
 असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन दान्तः ॥४१॥
 अमुं सहासप्रहितेक्षणानि व्याजार्धसंदर्शितमेखलानि ।
 नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि ॥ ४२ ॥
 एषोऽक्षमालावलयं मृगाणां कण्डूयितारं कुशसूचिलावम् ।
 सभाजने मे भुजमूर्ध्वबाहुः सव्येतरं प्राध्वमितः प्रयुङ्क्ते ॥४३॥
 वाचंयमत्वात्प्रणतिं ममैष कम्पेन किञ्चित्प्रतिगृह्य मूर्धः ।
 दृष्टिं विमानव्यवधानमुक्तां पुनः सहस्रार्चिषि संनिधत्ते ॥४४॥

41. This other sage, by name Sutīkṣṇa, but by conduct gentle, does penance in the midst of four fires blazing with fuel, suffering the Sun to scorch his forehead.

42. The elegant gestures of the celestial maidens, accompanied by glances directed with laughter and by the display of hips half-exposed under some pretext or other, were not meet to corrupt this sage who had roused the fears of Indra.

43. Here with raised arms for greeting me he directs towards me his right hand which has a wreath of Rudrākṣas for a bangle, which is used to scratch the deer for removing their itching sensation, and which is habituated to the cutting of the Kuśa grass as sharp as needles.

44. Having accepted my salutation by a slight

अदः शरण्यं शरभङ्गनाम्नस्तपोवनं पावनमाहिताग्नेः ।
 चिराय संतप्य समिद्धिरग्निं यो मन्त्रपूतां तनुमप्यहौषीत् ॥४५॥
 छायाविनीताध्वपरिश्रमेषु भूयिष्ठसंभाव्यफलेष्वमीषु ।
 तस्यातिथीनामधुना सपर्यां स्थिता सुपुत्रेष्विव पादपेषु ॥४६॥
 धारास्वनोद्गारिदरीमुखोऽसौ शृङ्गाग्रलग्नान्बुदवप्रपङ्कः ।
 बध्नाति मे बन्धुरगात्रि चक्षुर्दत्तः ककुब्जानिव चित्रकूटः ॥४७॥

nod of his head on account of his vow of silence, he fixes his eye released from the interruption of the aerial car again on the Sun.

45. This is the holy penance-grove yielding protection, belonging to the Āhitāgni named Śara-bhaṅga who, after propitiating the fire by means of Samits for a long time, sacrificed therein his own body sanctified by mantras. (Āhitāgni means one who has kindled the fires by means of mantras in accordance with the Vedic law of ritual.)

46. His hospitality to guests has now devolved on these trees which relieve the fatigue of journey by their shade and which bear a plentiful crop of esteemed fruits as if on his own dutiful sons.

47. O lady of a tall, bending stature, this Citrakūṭa, possessed of the mouths of caves emitting the noise of rivulets, and of the mire due to play in the form of clouds sticking to the tops of its peaks arrests my eye like a haughty bull.

एषा प्रसन्नस्तिमितप्रवाहा सरिद्विदूरान्तरभावतन्वी ।
 मन्दाकिनी भाति नगोपकण्ठे मुक्तावली कण्ठगतेव भूमेः ४८
 अयं सुजातोऽनुगिरं तमालः प्रवालमादाय सुगन्धि यस्य ।
 यवाङ्कुरापाण्डुकपोलशोभी मयावतंसः परिकल्पितस्ते ॥ ४९ ॥
 अनिग्रहत्रासविनीतसत्त्वमपुष्पालिङ्गात्फलवन्धिवृक्षम् ।
 वनं तपःसाधनमेतदत्रेराविष्कृतोदग्रतरप्रभावम् ॥ ५० ॥
 अत्राभिषेकाय तपोधनानां सप्तर्षिहस्तोद्धृतहेमपद्माम् ।
 प्रवर्तयामास किलानसूया त्रिस्रोतसं त्र्यम्बकमौलिमालाम् ॥ ५१ ॥

48. By the side of the mountain this river Mandākinī with its clear and motionless current, appearing small by reason of the intervening distance shines like a wreath of pearls resting on the neck of the Earth.

49. This is the noble Tamāla tree by the side of the mountain with whose fragrant sprout an ornament shining on your cheeks as white as the Yava sprout was prepared by me for you.

50. This is the forest conducive to the penance of Atri where living beings are tame without the fear of punishment, where trees bear fruits without the germs of flowers and whose super-eminent grandeur is therefore manifest.

51. Here for the bath of persons whose wealth consists in penance, Anasūyā, it is said, directed the flow of the Gaṅgā whose golden lotuses are plucked

वीरासनैर्ध्यानजुषामृषीणाममी समध्यासितवेदिमध्याः ।
 निवातनिष्कम्पतया विभान्ति योगाधिरूढा इव शाखिनोऽपि ॥
 त्वया पुरस्तादुपयाचितो यः सोऽयं वटः श्याम इति प्रतीतः ।
 राशिर्मणीनामिव गारुडानां सपद्मरागः फलितो विभाति ५३
 क्वचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा ।
 अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव ॥ ५४ ॥
 क्वचित्खगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः ।
 अन्यत्र कालागरुदत्तपत्रा भक्तिर्भुवश्चन्दनकल्पितेव ॥ ५५ ॥

by the hands of the seven sages and which is the ornamental wreath on the head of Śiva.

52. Occupying the midst of the raised mounds of earth, even these trees of the sages engaged in contemplation with their Yogic postures seem to be bound up in meditation by reason of their motionlessness due to the absence of wind.

53. This is the self-same banyan tree known as Śyāma which had been prayed to by you formerly and which, now bearing fruits, shines like a heap of emeralds mixed up with rubies.

54-57. O lady of faultless limbs, behold, the Gaṅgā with its current split up by the waves of the Yamunā shines—in some places like a wreath of pearls interspersed with sparkling gems of lapis-lazuli, in other places like a garland of white lotuses intermixed with blue lotuses, in some

क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव ।
 अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशा ॥५६॥
 क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।
 पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः ॥५७॥
 समुद्रपत्रयोर्जलसंनिपाते पूतात्मनामत्र किलाभिषेकात् ।
 तत्त्वावबोधेन विनापि भूयस्तनुत्यजां नास्ति शरीरबन्धः ॥५८॥
 पुरं निषादाधिपतेरिदं तद्यस्मिन्मया मौलिमणिं विहाय ।
 जटासु बद्धास्वरुदत्सुमन्त्रः कैकेयि कामाः फलितास्तवेति ॥५९॥

places like the row of the white swans (*lit.*, birds fond of the Mānasa lake) in the company of black swans, in other places like a background of the Earth made of sandal paste with designs made of black amber, in some places like the spread of moonlight variegated by patches of darkness lurking in the shadow, in other places like a white row of autumnal clouds with the region of the sky slightly seen in their intervals, and in some places like the body of Īśvara besmeared with ash and adorned by the black serpent.

58. The bondage of body never repeats itself, as it is said, for those who leave their bodies with souls purified by a bath at this junction of the waters of the two rivers despite the lack of realisation of Truth.

59. This is the city of the lord of hunters where,

पयोधरैः पुण्यजनाङ्गनानां निर्विष्टहेमाम्बुजरेण यस्याः ।
 ब्राह्मं सरः कारणमाप्तवाचो बुद्धेरिवाव्यक्तमुदाहरन्ति ॥६०॥
 जलानि या तीरनिखातयूपा वहत्ययोध्यामनु राजधानीम् ।
 तुरंगमेधावभृथावतीर्णैरिक्ष्वाकुभिः पुण्यतरीकृतानि ॥ ६१ ॥
 यां सैकतोत्सङ्गसुखोचितानां प्राज्यैः पयोभिः परिवर्धितानाम् ।
 सामान्यधात्रीमिव मानसं मे संभावयत्युत्तरकोसलानाम् ॥६२

when matted hair was tied by me after laying down my head-ornament, Sumantra cried 'O Kaikeyi, thy desires have borne fruit.'

60. (The Sarayū) For which, the sages declare, the source is Brahman's lake, the dust of whose golden lotuses is enjoyed by the breasts of Yaksha ladies, just as Vedas declare primordeal matter as the root-cause of the individual's consciousness.

61. Which, abounding in sacrificial posts fixed to its banks, carries by the side of the capital city of Ayodhya, its waters rendered more sacred by the Ikṣvāku sovereigns wading into the same for their crowning ceremonial baths in their horse-sacrifices.

62. Which, my mind conceives of as the common nurse of the nothern Kosala country which is habituated to a repose on her sandy lap and enriched by her profuse milk-like water.

63. This Sarayū, like my mother, being sepa-

सेयं मदीया जननीव तेन मान्येन राज्ञा सरयूर्वियुक्ता ।
 दूरे वसन्तं शिशिरानिलैर्मां तरंगहस्तैरुपगूहतीव ॥ ६३ ॥
 विरक्तसंध्याकपिशं पुरस्ताद्यतो रजः पार्थिवमृज्जिहीते ।
 शङ्के हनूमत्कथितप्रवृत्तिः प्रत्युद्गतो मां भरतः ससैन्यः ॥ ६४ ॥
 अद्वा श्रियं पालितसंगराय प्रत्यर्पयिष्यत्यनघां स साधुः ।
 हत्वा निवृत्ताय मृधे खरादीन्संरक्षितां त्वामिव लक्ष्मणो मे ॥ ६५ ॥
 असौ पुरस्कृत्य गुरुं पदातिः पश्चादवस्थापितवाहिनीकः ।
 वृद्धैरमात्यैः सह चीरवासा मामर्घ्यपाणिर्भरतोऽभ्युपैति ॥ ६६ ॥

rated from that esteemed monarch, embraces me who am living far off, as it were, with her hands in the form of waves generating cool breeze.

64. Inasmuch as the dust of the Earth, ruddy like the red twilight rises high in front, I divine that Bharata on hearing the news told by Hanūmān, comes towards me, accompanied by his army.

65. Surely the saintly Bharata is going to restore the kingdom free from faults to me who have discharged my vow, just as Lākṣmaṇa restored you well-protected to me when I returned after slaying Khara and others in battle.

66. Here placing the preceptor in front, walking on foot, having stationed his army behind, accompanied by elderly ministers, clad in tree-bark and with Arghya in hand, Bharata approaches me;

पित्रा विसृष्टां मदपेक्षया यः श्रियं युवाप्यङ्कगतामभोक्ता ।
 इयन्ति वर्षाणि तया सहोग्रमभ्यस्यतीव व्रतमासिधारम् ॥ ६७ ॥
 एतावदुक्तवति दाशरथौ तदीया-
 मिच्छां विमानमधिदेवतया विदित्वा ।
 ज्योतिष्पथादवततार सविस्मयाभि-
 रुद्वीक्षितं प्रकृतिभिर्भरतानुगाभिः ॥ ६८ ॥
 तस्मात्पुरःसरविभीषणदर्शितेन
 सेवाविचक्षणहरीश्वरदत्तहस्तः ।
 यानादवातरददूरमहीतलेन
 मार्गेण भङ्गिरचितस्फटिकेन रामः ॥ ६९ ॥

67. Who, though youthful, refused to enjoy out of regard for me, the wealth handed down by his father and reposing on his lap, and has therefore practised, as it were, all these years, the severe vow of the 'sword-blade' with her.

68. When the son of Daśaratha had said this much, the aerial chariot, knowing his desire through its presiding deity, descended from the sky, looked at by the wondering subjects following Bharata.

69. From that vehicle Rāma got down, leaning on the arm of the lord of monkeys who was diligent in service, through the path leading down very near the Earth, which was pointed out by Vibhīṣaṇa walking in front and which consisted of

इक्ष्वाकुवंशगुरवे प्रयतः प्रणम्य
 स भ्रातरं भरतमर्घ्यपरिग्रहान्ते ।
 पर्यश्रुरस्वजत मूर्धनि चोपजघ्नौ
 तद्भक्त्यपोढपितृराज्यमहाभिषेके ॥ ७० ॥
 स्मश्रुप्रवृद्धिजनिताननविक्रियांश्च
 प्लक्षान्प्ररोहजटिलानिव मन्त्रिवृद्धान् ।
 अन्वग्रहीत्प्रणमतः शुभदृष्टिपातै-
 र्वार्तानुयोगमधुराक्षरया च वाचा ॥ ७१ ॥
 दुर्जातबन्धुरयमृक्षहरीश्वरो मे
 पौलस्य एष समरेषु पुरःप्रहर्ता ।

a flight of steps carved in crystal.

70. After bowing to the preceptor of the Ikṣvāku race, the holy Rāma, at the end of the acceptance of Arghya, embraced his brother Bharata with tears, and smelt him on his head whose grand coronation on the parental throne was prevented by his devotion to Rāma.

71. He blessed the saluting elderly ministers who had undergone a change in their faces by the profuse growth of beards like the banyan trees abounding in twigs, with his auspicious glances and with his talk consisting of sweet words enquiring after their welfare.

72. 'This is my comrade in my distress, the king of bears and monkeys, and this is the

इत्याद्यतेन कथितौ रघुनन्दनेन
 व्युत्क्रम्य लक्ष्मणमुभौ भरतो ववन्दे ॥ ७२ ॥
 सौमित्रिणा तदनु संसृजे स चैन-
 मुत्थाप्य नम्रशिरसं भृशमालिलिङ्ग ।
 रूढेन्द्रजित्प्रहरणव्रणकर्कशेन
 क्लिशन्निवास्य भुजमध्यमुरःस्थलेन ॥ ७३ ॥
 रामाज्ञया हरिचमूपतयस्तदानीं
 कृत्वा मनुष्यवपुरारुरुहुर्गजेन्द्रान् ।
 तेषु क्षरत्सु बहुधा मदवारिधाराः
 शैलाधिरोहणसुखान्युपलेभिरे ते ॥ ७४ ॥

descendant of Pulastya, who strikes foremost in battles.' When they were thus introduced by the affectionate Rāma, Bharata saluted them both in supersession of Lakṣmaṇa.

73. Then he came into contact with Lakṣmaṇa, and after raising him whose head was bent low, closely embraced him paining as it were his own breast by the breast of the other, which was rugged by the deep scars due to the weapons of Indrajit.

74. Then at the bidding of Rāma the commanders of monkeys put on the human form and got upon lordly elephants. And, when the elephants poured forth streams of rut in several directions, they (the monkey-lords) enjoyed the happiness of ascending mountains.

सानुप्लवः प्रभुरपि क्षणदाचराणां
 भेजे रथान्दशरथप्रभवानुशिष्टः ।
 मायाविकल्परचितैरपि ये तदीयै-
 न स्यन्दनैस्तुलितकृत्रिमभक्तिशोभाः ॥ ७५ ॥
 भूयस्ततो रघुपतिर्विलसत्पताक-
 मध्यास्त कामगति सावरजो विमानम् ।
 दोषातनं बुधबृहस्पतियोगदृश्य-
 स्तारापतिस्तरलविद्युदिवाभ्रवृन्दम् ॥ ७६ ॥
 तत्रेश्वरेण जगतां प्रलयादिवोर्वी
 वर्षात्ययेन रुचमभ्रघनादिवेन्दोः ।
 रामेण मैथिलसुतां दशकण्ठकृच्छ्रा-
 त्प्रत्युद्धृतां धृतिमतीं भरतो ववन्दे ॥ ७७ ॥

75. The lord of Rākṣasas too, accompanied by his retinue, being commanded by the son of Daśaratha received chariots which possessed a beauty of designs not equalled even by his own chariots created by the exercise of manifold occult powers.

76. Then again the lord of Raghus along with his junior brothers got into the chariot which had a shining flag and which moved according to his will, like the Moon shining in the company of Uranus and Jupiter wading through a heap of nocturnal clouds possessed of the waving lightning.

77. There Bharata prostrated before the cheerful

लङ्केश्वरप्रणतिभङ्गदृढव्रतं त-

द्वन्द्वं युगं चरणयोजनकात्मजायाः ।

ज्येष्ठानुवृत्तिजाटिलं च शिरोऽस्य साधो-

रन्योन्यपावनमभूदुभयं समेत्य ॥ ७८ ॥

क्रोशार्धं प्रकृतिपुरःसरेण गत्वा काकुत्स्थः स्तिमितजवेन पुष्पकेण
शत्रुघ्नप्रतिविहितोपकार्यमार्यः साकेतोपवनमुदारमध्युवास ॥ ७९ ॥

इति महाकविश्रीकालिदासकृतौ रघुवंशे महाकाव्ये
दण्डकाप्रत्यागमनो नाम त्रयोदशः सर्गः ।

daughter of the king of Mithilā, who had been redeemed from the infliction of Rāvaṇa by Rāma just like the Earth redeemed from the deluge by the Lord of the worlds and like the splendour of the Moon redeemed from the gathering of clouds by the disappearance of Winter.

78. That worshipping pair of feet of the daughter of Janaka which remained staunch in its vow in rejecting the salutation of the king of Lāṅkā and the head of this saintly person which abounded in matted hair out of respect for his elder brother—both these having met imparted purity to each other.

79. After driving half a Krośa on the Puṣpaka with restrained speed, with the subjects marching in front, the venerable descendant of Kakutstha occupied the spacious garden of Ayodhyā provided with tents by Śatrughna.

NOTES ON RAGHUVAMŚA

THE TWELFTH CANTO

This canto summarizes the story of Rāmāyaṇa from the Ayodhyā Kāṇḍa down to the Yuddha Kāṇḍa.

1. In this verse Daśaratha in his old age is compared to the flame of a lamp about to extinguish. The three adjectives निर्विष्टविषयस्नेहः, दशान्तमुपेयवान् and आसन्ननिर्वाणः have double meanings applicable to Daśaratha and the flame separately. As applicable to Daśaratha, निर्विष्टविषयस्नेहः means 'one by whom the pleasures of senses had been enjoyed.' निर्विष्टा विषया एव स्नेहा येन सः. स्नेह has to be derived as स्निह्यन्ति (पुरुषाः) येषु ते—Things to which people are attached. विषय means an object of sense. Senses are called इन्द्रिय in Sanskrit. They are either ज्ञानेन्द्रिय or कर्मेन्द्रिय. Jñānendriyas or the sense-organs of cognition are five in number—श्रोत्र, त्वक्, चक्षुस्, जिह्वा and घ्राण meaning the ear, the skin, the eye, the tongue and the nose respectively. Their five objects are शब्द, स्पर्श, रूप रस and गन्ध meaning sound, touch, colour, taste and smell respectively. Karmendriyas also are five in number.—वाक्, पाणि, पाद, पायु and उपस्थ. निर्विष्ट is the Past passive participle of विश् with निर्, to enjoy. सः refers to Daśaratha. In the case of a flame, निर्विष्ट-विषयस्नेहः means 'that by which the oil in the container has been consumed.' विषय means the

basin containing oil, and स्नेह means oil. दशान्तमुपे-
यिवान् in the case of Daśaratha means one who has
approached the end of his existence; in the case of
the flame it means that which has reached the end
of the wick. दशा means a wick. सः आसन्ननिर्वाणः आसीत्.
He became one whose emancipation was near. In
the case of Daśaratha निर्वाण means salvation, and in
the case of the lamp it means extinction. उपेयिवान्
is the Nominative singular of उपेयिवस् in the Mascu-
line which is the Perfect participial form of इ with
उप, to approach. Decline :—उपेयिवान् उपेयिवांसौ उपेयिवांसः,
हे उपेयिवन् हे उपेयिवांसौ हे उपेयिवांसः, उपेयिवांसं उपेयिवांसौ उपेयुषः,
उपेयुषा उपेयिवद्भ्यां उपेयिवद्भिः, उपेयुषे उपेयिवद्भ्यां उपेयिवद्भ्यः, उपेयुषः
उपेयिवद्भ्यां उपेयिवद्भ्यः, उपेयुषः उपेयुषोः उपेयुषां, उपेयुषि उपेयुषोः
उपेयिवत्सु. आसीत् is the Imperfect III person singular
of अस् to be, 2nd conjugation Parasmaipada. Conju-
gate :—III. आसीत् आस्ताम् आसन् II. आसीः आस्तम् आस्त
I. आसम् आस्व आस्म. आसन्नं निर्वाणं यस्य सः आसन्ननिर्वाणः. आसन्न
is formed by adding the Past Active Participle to
the root सद् with आ. Note the Past Participle त is
changed into न when added on to the roots ending
in द. Examples—पद् पन्न, खिद् खिन्न, भिद् भिन्न, छिद् छिन्न.
Vide Pāṇini's sūtra रदाभ्यां निष्ठातो नः पूर्वस्य तु दः. The figure
of speech in this verse is उपमा or Simile. Daśaratha
is the उपमेय, अर्चिस् the उपमान. The ideas denoted by
the three adjectives though different in fact are
deemed to be common to both inasmuch as they are
denoted by the same set of words. This is there-

fore an instance of Śleṣa or double-meaning assisting the Simile.

2. Here old age is poetically described as whispering in the ears of Daśaratha as if out of fear for Kaikeyi. This is an instance of Utprekṣā. The words supposed to be whispered are रामे श्रीः न्यस्यताम्. न्यस्यताम् is the Passive Imperative 3rd person singular of अस् with नि. रमन्ते (योगिनः) अस्मिन्निति रामः. (केकयानां राजा केकयः) केकयस्य अपत्यं स्त्री कैकेयी. Vide Pāṇini's sūtras:—जनपदशब्दात्क्षत्रियादञ् and केकयमित्रयुप्रलयानां यादेरियः. कैकेय्याः शङ्का तया कैकेयीशङ्कया. The particle इव is indicative of the Utprekṣā. Note—मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः । उत्प्रेक्षाव्यञ्जकाः शब्दा इवशब्दोऽपि तादृशः ॥ आह is the Present tense 3rd person singular of ब्रू to speak, 2nd conjugation in the Parasmaipada. Note the alternative forms of the same in the 3rd person singular, dual and plural, and the 2nd person singular and dual in the Present tense. ब्रवीति-आह ब्रूतः-आहतुः ब्रुवन्ति-आहुः, ब्रवीषि-आत्थ ब्रूथः आहथुः ब्रूथ, ब्रवीमि ब्रूवः ब्रूमः. The root ब्रू governs two objects. तम् is the Indirect object, and रामे श्रीन्यस्यतामिति is the Direct object. The following is the list of roots governing two objects. दुह्यात्पचदण्ड्रुधिप्रच्छिचिब्रूशासुजिमथमुषाम् । कर्मयुक्स्यादकथितं तथा स्यात्तीहृकृष्वहाम् ॥ The Principal clause is जरा तं रामे श्रीन्यस्यतामिति आह. This is in the Active voice. Rendered in the Passive voice, it will read as follows :—जरया सः रामे श्रीन्यस्यतामिति उच्यते. When the root ब्रू is used in the Passive voice, the

Indirect object will take the Nominative case and not the Direct object. Vide the following rule which relates to roots governing two objects. गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम् । बुद्धिभक्षार्थयोः शब्दकर्मणां च निजेच्छया ॥ प्रयोज्यकर्मण्यन्येषां ण्यन्तानां लादयो मताः । पलितस्य छद्म, तेन **पलितच्छद्मना**. The peculiarity in the declension of जरा is to be noted inasmuch as it optionally takes the form of जरस् before the terminations beginning with a vowel. Vide Pāṇini's sūtra :—जराया जरसन्यतरस्यां. Decline as follows :—जरा जरे-जरसौ जराः-जरसः, हे जरे हे जरे-हे जरसौ हे जराः-हे जरसः, जरां-जरसं जरे-जरसौ जराः-जरसः, जरया-जरसा जराभ्यां जराभिः, जरायै-जरसे जराभ्यां जराभ्यः, जरायाः जरसः जराभ्यां जराभ्यः, जरायाः-जरसः जरयोः-जरसोः जराणां-जरसां, जरायां-जरसि जरयोः-जरसोः जरासु.

3. पुरे भवाः पौराः तान् **पौरान्**. This verse contains the figure of speech known as उपमा. The news of Rāma's coronation is compared to a small channel, and the citizens to the trees in a garden. उद्यानस्य पादपाः उद्यानपादपाः तान् **उद्यानपादपान्**. पादाभ्यां पिबन्तीति पादपाः Trees drink water by their roots. **ह्लादयांचक्रे** III person singular, Perfect tense of ह्लाद् to delight. **कुल्या** is a small artificial channel. Vide Amara-kośa:—कुल्याल्पा कृत्रिमा सरित्.

4. क्रूरः निश्चयः यस्याः सा क्रूरनिश्चया. **दूषयामास** Perfect III person singular of the causal of दुष् to get spoilt. पार्थिवस्य अश्रूणि तैः **पार्थिवाश्रुभिः**.

5. The indignant Kaikeyi is compared to the Earth wetted by rains. The two boons that she sought are compared to two snakes coming out of

an anthill. इन्द्रेण सिक्ता इन्द्रसिक्ता. इन्द्र is identified with rain. उरसा गच्छतीति उरगः. उद्ववाम Perfect III person singular of वम् with उद् to vomit. सा वरौ उद्ववाम can be rendered in the Passive as तया वरौ उद्ववमाते.

6. The first boon that she sought was the exile of Rāma for fourteen years. Note the Accusative of time in चतुर्दश समाः. Vide Pāṇini's sūtra:—कालाध्वनोरत्यन्त-संयोगे. प्राव्राजयत् is the causal form of व्रज् with प्र. By the second boon she sought kingdom for Bharata. विगतः धवः यस्याः सा विधवा, तस्या भावः वैधव्यं, वैधव्यम् एकं फलं यस्यास्तां वैधव्यैकफलाम्. Its only result was her own widowhood. ऐच्छत् Imperfect III person singular, of इष् (इच्छ्) to wish, 6th conjugation, Parasmaipada. सा श्रियमैच्छत् may be rendered in the Passive as तया श्रीः ऐष्यत.

7. रुदन् Present participial form of रुद् to weep. अग्रहीत् Aorist III person singular of ग्रह् to receive. Conjugate. iii. अग्रहीत् अग्रहीष्टाम् अग्रहीषुः ii. अग्रहीः अग्रहीष्टम् अग्रहीष्ट i. अग्रहीषम् अग्रहीष्व अग्रहीष्म. Vide Pāṇini:—ग्रहोऽलिटि दीर्घः.

8. दधतः Genitive singular of the Present participial form of धा to wear, 3rd conjugation. Decline —दधत् दधतौ दधतः, दधतः दधतोः दधताम्. वसानस्य Genitive singular of the Present participial form of वस् to wear. The Present participial suffixes ^{mean} अत् and आन are added on to the Parasmaipada and ^{dur} ^{Par} Atmanepada roots respectively. ददशुः Perfect III person plural of दृश्. Conjugate:—ददर्श ददशतुः ददशुः.

ददृष्ट-ददर्शित ददृशथुः ददृश, ददर्श ददृशिव ददृशिम.

9. सीता च लक्ष्मणश्च सीतालक्ष्मणौ, तयोः सखा **सीतालक्ष्मणसखः**. सखि at the end of a Tatpuruṣa compound becomes सख. Vide Pāṇini—राजाहःसखिभ्यष्टच्. **विवेश** Perfect III person singular of विश् to enter. *6th cory.*

10. The curse referred to in this verse was pronounced by a sage when his son was killed accidentally by Daśaratha's arrow. Daśaratha while young went to a forest for hunting. Then he had learnt the practice of the arrow known as Śabdavedhi i.e., an arrow which will hit the source from which a sound proceeds. At that time a hermit-boy was taking water in a jar to quench the thirst of his aged parents. The sound produced by the water flowing into the jar resembled that of an elephant drawing water by his trunk. Mistaking him therefore for an elephant, Daśaratha killed the boy with his arrow. On coming to know of the truth the king proceeded to the aged pair forthwith and divulged the sad news. On hearing the same they cursed Daśaratha that his death will likewise result from the separation of his son. This is the story alluded to in the verse. **स्मृत्वा** Indeclinable Past Participle of स्मृ to remember. शरीरत्याग एव शरीर-त्यागमात्रं तेन **शरीरत्यागमात्रेण**. शुद्धिलाभ means प्रायश्चित्त.

11. विप्रोषिताः कुमारः यस्मिंस्तत् **विप्रोषितकुमारं** wherein the princes undergo exile. अस्तमितः ईश्वरः यस्य तत् **अस्तमितेश्वरं** whose king is dead. रन्ध्रस्य अन्वेषणं, तस्मिन् दक्षाणां

रन्धान्वेषणदक्षाणां. आमिषस्य भावः आमिषता ताम् आमिषताम्.
ययौ Perfect III person singular of या to go or
to attain. Conjugate :—ययौ ययतुः ययुः, ययिथ-ययाथ ययथुः
यय, ययौ ययिव ययिम.

12. न विद्यते नाथः यासां ताः अनाथाः. मातृबन्धुषु निवासिनं मातृ-
बन्धुनिवासिनं. स्तम्भितम् अश्रु यैस्ते स्तम्भिताश्रवः तैः स्तम्भिताश्रुभिः.
The messengers who went to fetch Bharata checked
their tears in order to conceal the information of
his father's death. मूलात् आगतैः मौलैः.

13. श्रुत्वा. The Indeclinable Past Participle is
formed by adding त्वा to roots. तथाविधं That kind
of i.e., due to his own mother. स्वस्याः adjectival
to मातुः केकेर्याः तायाः केकेर्योत्तराः / मृत्यु-death ।
तथा त्रिधा यस्य सः ।

14. सैन्यैः सह वर्तत इति ससैन्यः. अन्वगात् Aorist III
person singular of इ with अनु to follow. Note
the change of इ to गा in the Aorist tense. Vide
Pāṇini :—इणो गा लुङि. Conjugate—अगात् अगाताम् अगुः,
अगाः अगातम् अगात, अगाम् अगाव अगाम. आश्रमः आलयः येषां तैः
आश्रमालयैः lit. by those who live in hermitages.
दर्शितान् The places where Rāma resided are pointed
out to Bharata by the sages who dwell in the forest.
पश्यन् Present participle of दृश् to see. सुमित्रायाः अपत्यं
पुमान् सौमित्रिः, सौमित्रिणा सह वर्तत इति ससौमित्रिः, तस्य ससौमित्रेः.
उद्गतम् अश्रु यस्य सः उद्गुः. वसत्यर्थं दुमाः तान् वसतिदुमान्.
Prose Order.—ससैन्यः आश्रमालयैः दर्शितान् ससौमित्रेः तस्य वसति-
दुमान् पश्यन् उद्गुः राममन्वगाच्च.

15. चित्रकूटवने तिष्ठतीति तं चित्रकूटवनस्थं. कथिता स्वर्गतिः
येन सः कथितस्वर्गतिः. अनुच्छिष्टा संपन् यस्याः तथा अनुच्छिष्टसंप-

दा. निमन्त्रयांचक्रे Perfect III person singular of मन्त्र् with नि to invite.

16. स हि. सः and एषः drop their final visarga in Sandhi when followed by a consonant. Vide Pāṇini :—एतत्तदोः सुलोपोऽकोरनञ्समासे हलि. न कृतः अकृतः, श्रियाः परिग्रहः श्रीपरिग्रहः, अकृतः श्रीपरिग्रहः येन तस्मिन् अकृतश्रीपरिग्रहे which together with the previous तस्मिन्. and followed by सति understood, forms a Locative absolute. परिवेत्ता A younger brother who marries before the elder. Vide Amara—परिवेत्तानुजोऽनूढे ज्येष्ठे दारपरिग्रहात्. मेने Perfect III person singular of मन्. Conjugate—मेने मेनाते मेनिरे, मेनिषे मेनाथे मेनिध्वे, मेने मेनिवहे मेनिमहे.

17. तं पादुके ययाचे. याच् governs two objects. अपा-क्रष्टुं Infinitive of Purpose of कृष् with अप and आ.

18. विसृष्टः Past passive participle of सृज् with वि, to leave. उक्त्वा Indeclinable Past Participle of ब्रू or वच्. अविशत् Imperfect III Person singular of विश् to enter. अभुनक् Imperfect III Person singular of भुज् to protect, 7th conjugation Parasmaipada. Note the root भुज् in all other senses takes the Atmanepada terminations. Vide Pāṇini :—भुजोऽनवने.

19. इति is an adverbial adjunct governing अकरोत् and meaning thus. It refers to Bharata's non-entry into the city of Ayodhyā and his protection of the kingdom as a pledge, himself remaining at Nandigrāma. The dissolution of the compound in दृढभक्ति presents some difficulty. The ordinary Vigraha that one is apt to make will be दृढा भक्तिः यस्य सः.

The shortening of the final vowel in the first limb of of a compound like this must be due to the पुंवद्भाव i.e. a reversion to the Masculine form laid down by Pāṇini's sūtra स्त्रियाः पुंवद्भाषितपुंस्कादनूद्समानाधिकरणे स्त्रियामपूरणीप्रियादिषु. The पुंवद्भाव under this sūtra will take place only when the उत्तरपद of the compound does not fall within the गण or group known as प्रियादि. But भक्ति finds a place within the प्रियादि group. Therefore the shortening of the final vowel in the preceding word is not warranted by grammar. Hence the proper dissolution of the compound will be दृढं भक्तिः यस्य, taking the word दृढ in the Neuter gender by the rule सामान्ये नपुंसकम्. This has actually formed the subject-matter of discussion in grammatical treatises. ज्येष्ठ is the Superlative degree of वृद्ध. वृद्ध Positive, ज्यायस् or वर्षीयस् Comparative, and ज्येष्ठ or वर्षिष्ठ Superlative. राज्ञो भावः कर्म वा राज्यं, तस्मिन् तृष्णा, तस्याः पराङ्मुखः राज्यतृष्णापराङ्मुखः. अकरोत् Aorist III per-अकरोत् singular of कृ to do, in the Parasmaipada. Conjugate—अकरोत् अकुरुताम् अकुर्वन्, अकरोः अकुरुतम् अकुरुत, अकरवम् अकुर्व अकुर्म.

20. सह governs the Instrumental case. Vide Pāṇini—सहयुक्तेऽप्रधाने. विदेहानां राजा वैदेहः, तस्यापत्यं स्त्री वैदेही, तया वैदेह्या. वने भवं वन्यं तेन वन्येन. अनु (पश्चात्) जातः अनुजः, अनुजेन सह वर्तत इति सानुजः. वृद्धानाम् इक्ष्वाकूणां व्रतं वृद्धेक्ष्वाकुव्रतं. युवा Nominative singular of युवन्. युवन् Positive, कनीयस् or यवीयस् Comparative, कनिष्ठ or यविष्ठ Superlative. चचार Perfect III Person singular of चर. Conjugate :—

चचार चेरतुः चेरुः, चेरिथ चेरथुः चेर, चचार-चचर चेरिव चेरिम.

21. प्रभावेन स्तम्भिता छाया यस्य तम् प्रभावस्तम्भितच्छायं. वनस्पति strictly means a tree which bears fruits without putting forth flowers as distinguished from वानस्पत्य which means a tree which puts forth flowers and then bears fruits. Vide Amara वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः. But very often वनस्पति is used loosely to denote any kind of big tree. शिश्ये Perfect III person singular of शी to lie down. Conjugate :— शिश्ये शिष्याते शिष्यिरे, शिष्यिषे शिष्याथे शिष्यिध्वे, शिश्ये शिष्यिवहे शिष्यिमहे.

22. इन्द्रस्य अपत्यं पुमान् ऐन्द्रिः. His name is Jayanta, and he took the form of a crow. किल means 'It is traditionally reported.' द्विः जायत इति द्विजः That which is born twice. A bird is born once as an egg and then as a bird. A tooth is also द्विज, because it has a twofold birth. A Brahmin is also a द्विज because he is born first from the mother's womb and then from his Upanayanam. Vide Amara :— दन्तविप्राण्डजा द्विजाः. विददार Perfect III person singular of दृ with वि. Conjugate :— ददार ददरतुः-दद्रतुः ददरुः-दद्रुः, ददरिथ ददरथुः-दद्रथुः ददर-दद्र, ददार-ददर ददारिव-दद्रिव ददारिम-दद्रिम. प्रियस्य उपभोगचिह्नेषु. In the marks of Rāma's enjoyment viz., the nail-prints on Sītā's breasts. पुरोभागिनः कर्म पौरोभाग्यं. Vide Amara :— दोषैकदृक्पुरोभागी.

23. आस्थत् Aorist III person singular of अस् to throw, 4th conjugation Parasmaipada. Conjugate :— आस्थत् आस्थताम् आस्थन्, आस्थः आस्थतम् आस्थत, आस्थं आस्थिव आस्थिम. रामया अवबोधितः रामावबोधितः.

24. स्थली means a natural site, and स्थल means an artificial site. जहौ Perfect III person Singular of हा to abandon.

25. अतिथिषु साधूनि आतिथेयानि तेषु आतिथेयेषु. वर्षासु भवानि बार्षिकाणि तेषु वार्षिकेषु.

26. बभौ Perfect III person singular of भा to shine.

27. अनसूयया अतिसृष्टेन अनसूयातिसृष्टेन. पुण्यः गन्धः यस्य तेन पुण्यगन्धेन. पुष्पेभ्यः उच्चलिताः षट्पदाः यस्मिंस्तत् पुष्पोच्चलित-षट्पदं. The ungent given by Anasūyā being more fragrant than flowers, bees migrated from flowers to Sītā's body.

28. ग्रह means Rāhu.

29. नभस् is the Śrāvaṇamāsa, and नभस्य is the Bhādrapada.

30. पुरा दूषयति is equivalent to दूषयिष्यति. Vide Pāṇini :—यावत्पुरानिपातयोर्लट्.

31. पञ्चानां वटानां समाहारः पञ्चवटी A group of five banyan trees. तस्यां पञ्चवट्यां. कुम्भात् जन्म यस्य सः कुम्भ-जन्मा Agastya. तस्य कुम्भजन्मनः. अनपोढा स्थितिः यस्य अन-पोढस्थितिः. विन्ध्याद्रिः The allusion here is to the rivalry between the Vindhyas and the Himālayas and the subjugation of the former by Agastya.

32. रावणस्य अवरजा(शूर्पणखा)

33. नारीणाम् अत्याहूढो मनोभवः अकालज्ञो हि An instance of the figure of speech known as अर्थान्तरन्यास or the establishment of a particular fact by the application of a general rule.

34. कलत्रम् अस्यास्तीति कलत्रवान्. बाले Vocative sin-

gular of बाला. कनीयांसं Accusative singular of कनीयस् (Masculine), the Comparative degree of युवन्. वृषम् आत्मनः इच्छतीति वृषस्यन्ती. Vide Amarakośa :—वृषस्यन्ती तु कामुकी. One who desires to get a lover for herself. वृषस्यन्ती is derived from the word वृष by the application of Pāṇini's sūtra :—सुप आत्मनः क्यच्. वृषस्येव स्कन्धौ यस्य सः वृषस्कन्धः.

35. पूर्व ज्येष्ठाभिगमनात्. Her approaching the elder brother Rāma first gave Lakṣmana a plausible excuse for rejecting her. It does not mean that otherwise Lakṣmana would have accepted her. उभे कूले भजतीति उभयकूलभाक्. अभूत् Aorist III person singular of भू.

36. निनाय governs two objects—तां and संरम्भं.

37. प्राप्स्यसि II Person singular of आप् with प्र in the 2nd Future tense. त्वया कृतं व्याघ्रचां मृग्याः परिभव इत्यवेहि.

38. शूर्पाणीव कररुहाः यस्याः सा शूर्पणखा. The initial न in नख becomes ण when the compound is the name of a person. Vide Pāṇini पूर्वपदात्संज्ञायामगः. When the derivative significance viz., any person possessed of nails like winnows is intended, the form will be शूर्पणखी. Vide Pāṇini :—नखमुखात्संज्ञायां.

39. तां श्रुत्वा literally, after hearing her. Really it means after hearing her voice. A similar use of the root can be noticed in passages like सुखनः शङ्खः श्रूयते. मञ्जु वदितुं शीलम् अस्या इति मञ्जुवादिनी, कोकिलेव मञ्जुवादिनी, तां कोकिलामञ्जुवादिनीं. घोरः खनः यस्याः सा घोरखना, शिवेव घोर-

स्वना तां शिवाघोरस्वनां. विकृता means मायाविनी.

40. विकृष्टः असिः येन सः विकृष्टासिः. भीषयतीति भीषणा. वैरूप्यपौनरुक्त्येनायोजयत्. Already dreadful that she was, she was rendered doubly so by the chopping off of her ears and nose by Lakṣmaṇa. ✓

41. सा अम्बरे तौ अङ्गुल्या अतर्जयत्. She threatened them with her finger. How is the finger? वक्रनखधारिण्या. वक्रं नखं धारयतीति वक्रनखधारिणी तया. वेणुकर्कशपर्वया. कर्कशं पर्व यस्याः सा कर्कशपर्वी, वेणुरिव कर्कशपर्वी तया. अत एव अङ्कुशस्य आकार इव आकारो यस्याः सा तया अङ्गुशाकारया. अम्बरे. स्थिता is understood. अतर्जयत्. The root तर्ज् to threaten, 10th conjugation, belongs to the Atmanepada group. Its use here in the Parasmaipada has been justified by Mallinātha as follows :— ‘तर्ज भर्त्सने इति धातोश्चौरादिकानुदात्तेत्त्वादात्मनेपदेन भाव्यम् । तथापि चक्षिणे ङित्करणज्ज्ञापकादनुदात्तेत्त्वनिमित्तस्यात्मनेपदस्यानित्यत्वात्परस्मैपदमूह्यमित्युक्तमाख्यातचन्द्रिकायाम् — तर्जयते भर्त्सयते तर्जयतीत्यपि च दृश्यते कविषु’ इति.

42. उपक्रम्यत इति उपक्रमः, रामस्य उपक्रमः रामोपक्रमं. Started by Rama. ^{११} Note that the Tatpuruṣa compounds ending in उपज्ञ and उपक्रम take the Neuter gender, whatever may be the gender of the nouns qualified by them. Vide Pāṇini :—उपज्ञोपक्रमं तदाद्याचिरुयासायाम्. आचरव्यौ Perfect III person singular of चक्ष् with आ and not of the root रुया, because the latter is confined in its use to conjugational tenses. Vide Siddhānta Kaumudī :—रुया प्रकथने । अयं सार्वधातुकमात्रविषयः । सस्थानत्वं नमः रुयात्रे (वा १५९१) इति वार्तिकं तद्भाष्यं चेह लिङ्गम् । सस्थानो जिह्वामूलीयः । स नेति रुयाच्चादेशस्य रुशादित्वे प्रयोजनमित्यर्थः.

43. मुखस्य अवयवेषु लूना **मुखावयवलूना**. लून is the Past Passive Participle of लू to cut. निर्ऋतेरपत्यानि पुमांसः **नैर्ऋताः**. निर्ऋति is the name of the Dikpālaka in charge of the South-West.

44. उद्गतानि आयुधानि येषां तान् **उदायुधान्**. आपततः Accusative Plural of आपतत् the present participle of पत् with आ.

45. दशरथस्यापत्यं पुमान् **दाशरथिः**. ददृशे. Perfect III person singular, Passive of दृश्.

46. There is a pun upon the word **दूषण**. It is the name of a Rakshasa, and it also denotes slander. खर, दूषण and त्रिशिरस् are brothers.

47. **समामिव उद्ययुः** Arrows seemed to emerge simultaneously though discharged in succession. This shows the extreme facility of Rāma in archery.

48. शित is the Past Passive Participle of शो to sharpen. यथा (स्थिता) पूर्वविशुद्धिः येषां तैः **यथापूर्वविशुद्धिभिः**. As the arrows passed through the body of Rakshasas before they began to bleed, they remained as pure as before. They were not not stained with blood. **त्रयाणां** refers to the said three Rakshasas. बाणैः आयुः पीतं, रुधिरं तु पतात्रिभिः पीतम्. **पीतं** Past Passive Participle of पा to drink. देहम् अतीत्य गच्छन्तीति देहातिगाः तैः **देहातिगैः**.

49. It is believed that if several thousands of soldiers are slain in battle, one headless trunk springs up and dances as stated in the following stanza—

नागानामयुतं तुरङ्गनियुतं सार्धं रथानां शतं

पत्नीनां दशकोटयो निपतिता एकः कबन्धो रणे ।

तादृक्कोटिकबन्धनर्तनविधौ खेलच्चलत् खे शिरः

तेषां कोटिनिपातने रघुपतेः कोदण्डघण्टारवः ॥

50. Prose Order :—सा सुरद्विषां वरूथिनी बाणवर्षिणं रामं योध-
यित्वा गृध्रच्छाये अप्रबोधाय सुष्वाप. बाणान् वर्षतीति बाणवर्षी
तं बाणवर्षिणम्. योधयित्वा Indeclinable Past participle
of the causal form of युध् to fight. अप्रबोधाय सुष्वाप
euphemistic for ममार. गृध्राणां छाया गृध्रच्छायं. छाया at
the end of a Tatpuruṣa compound becomes neuter,
provided density or abundance is intended. Vide
Pāṇini :—छाया बाहुल्ये. This verse suggests the picture
of a lady going to sleep out of fatigue after a pro-
tracted intercourse with her lover. सुष्वाप Perfect
III person singular of स्वप् to sleep.

51. विश्रवसोऽपत्यं पुमान् रावणः. Vide Pāṇini's sūtra :—
शिवादिभ्योऽण् and the Gaṇasūtra under it :—विश्रवसो विश्र-
वणरवणौ. The substitute रवण comes in the place of
विश्रवस् when followed by a suffix indicating the idea
of offspring. दुष्प्रवृत्तिं हरतीति दुष्प्रवृत्तिहरा.

52. निहितं Past Passive Participle of धा with नि.
मेने Perfect 3rd person singular of मन्.

53. रक्षसा मृगरूपेण. The reference is to Mārīca
who put on the disguise of a golden deer in order
to tempt Rāma and Sītā at the instance of Rāvaṇa.
पक्षिणाम् इन्द्रः तस्य प्रयासेन क्षणं विघ्नितः (विघ्नः अस्य संजातः) पक्षीन्द्र-
प्रयासक्षणविघ्नितः. The bird referred to here is the
eagle Jatāyus, a friend of Daśaratha. He put up a

fight with Rāvaṇa, and broke his chariot, but in the end the fight was fatal to him.

54. सीतामन्विच्छत इति **सीतान्वेषिणौ**. लूनौ पक्षौ यस्य तं **लूनपक्षं**. **अपश्यताम्** Imperfect III person dual of दृश् to see. न विद्यते ऋणं यस्य तम् **अनृणम्**. कण्ठे वर्तन्त इति तैः **कण्ठवर्तिभिः**.

55. The carrying of Sītā by Rāvaṇa was communicated by Jaṭāyus by means of words, whereas his own feats and service to Rāma were conveyed by means of the wounds on his person. **संस्थितः** derived from स्था with सं to die. **आचष्ट** Imperfect 3rd person singular of चक्ष् with आ, 2nd conjugation, Atmanepada.

56. अनवः नवः संपद्यमानो भूतः नवीभूतः, पितुः व्यापत्तिः, तथा (जनितः) शोकः पितृव्यापत्तिशोकः, नवीभूतः पितृव्यापत्तिशोकः ययोस्तयोः **नवीभूतपितृव्यापत्तिशोकयोः**. तस्मिन् refers to Jaṭāyus.

57. वधेन निर्धूतः शापः यस्य तस्य **वधनिर्धूतशापस्य**. **कवन्ध** is the name of a Rakshasa. **उपदेशतः** is an adverb ending in the prefix तसिल् which has got the Ablative significane. सख्युर्भावः **सख्यं**. समानं व्यसनं यस्य तस्मिन् **समानव्यसने**, because Sugrīva also has been deprived of his wife by Vālin. **हरौ** Locative singular of हरि meaning a monkey in the context. Note the several meanings of the word हरि as follows — Vishnu, Yama, Vāyu, Indra, the Moon, the Sun, lion, ray, horse, parrot, serpent, frog, and monkey. Vide Amarakośa : — यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु. **मुमूर्च्छ** Perfect III person

singular of मृच्छे to increase.

58. Here Sugrīva's stepping into the place of Vālin is compared to an Ādeśa stepping into the place of a root. To cite an illustration, अस् is a root of the 2nd conjugation. In its place the substitute भू comes in all non-conjugational tenses according to Pāṇini's sūtra :—अस्तेर्भूः. धातु has been defined by Pāṇini as follows :—भूवादयो धातवः which means भूप्रभृतयः वासदृशाः एतत्संज्ञकाः स्युः. स्थाने इव स्थान इव. आदेश means the substitute which comes in the place of another word. Mallinātha explains it as follows :—आदेशो नाम शब्दान्तरस्य स्थाने विधीयमानं शब्दान्तरमभिधीयते. The conjugation of the root अस् is the same as that of भू in the Perfect, I future, II future, and Aorist tenses and the Benedictive and Conditional moods. हत्वा Indeclinable Past Participle of the root हन्. Vālin is compared to a Dhātu, and Sugrīva to its Ādeśa.

59. अन्वेष्टुं Infinitive of purpose of इष् with अनु to search for. चेरुः Perfect III person plural of चर् to walk, to run.

60. संपाति is the elder brother of Jaṭāyus. प्रवृत्तौ उपलब्धायां सत्यां Locative Absolute. मारुतस्य अपत्यं पुमान् मारुतिः Hanūmān by name. तीर्णः Past Active Participle of तृ to cross. निर्गतं मम यस्मात् सः निर्ममः. मम means ममता.

61. जनकस्यापत्यं स्त्री जानकी. महौषधि the greatest herb viz., the Sañjivinī.

62. अभिज्ञायते अनेनेति अभिज्ञानं. ददौ Perfect III person

singular of दा to give. The signet-ring of Rāma was welcomed by her, as it were, with her chill drops of tears due to jubilation ; in other words, she shed tears of joy on seeing her lord's signet-ring.

63. This verse refers to a number of ideas—Hanūmān consoling Sītā, his killing Akṣa, the son of Rāvana, his submitting for a while to the shackles of the Brahmāstra employed by Indrajit and finally his burning the city of Lankā. क्षणं सोढः अरेः निग्रहः येन सः क्षणसोढारिनिग्रहः.

64. Here the crest-jewel sent as a return-token is described as Vaidehi's heart itself having taken that form. मूर्तिः अस्यास्तीति मूर्तिमान्.

65. हृदये न्यस्तस्य मणेः स्पर्शेन निमीलितः हृदन्यस्तमणिस्पर्शनिमीलितः. न विद्यते पयोधरयोः संसर्गः यस्यां तां अपयोधरसंसर्गाम्. प्रियायाः आलिङ्गनेन (जनिता) निर्वृतिः तां प्रियालिङ्गननिर्वृतिः. By embracing the crest-jewel of Sītā he enjoyed the pleasure of her embrace except that there was no contact of her breasts with himself.

66. प्रियायाः उदन्तः तं प्रियोदन्तम्. महार्णव एव परिक्षेपः तं महार्णवपरिक्षेपं. महांश्चासौ अर्णवश्च महार्णवः. The word महत् when followed by a noun qualified by it in a compound becomes महा. Vide Pāṇini :—आन्महतः समानाधिकरणजातीययोः. परिखावत् लघुं परिखालघुम्. मेने Perfect III person singular of मन्, to think. तस्याः संगमे उत्सुकः तत्संगमोत्सुकः.

67. प्रतस्थे Perfect III person singular of स्था with प्र to start. Note the Parasmaipada root स्था takes

the Atmanepada terminations when preceded by the prepositions सं, अव, प्र and वि. Vide Pāṇini :—
समवप्रविभ्यः स्थः.

68. **प्रपेदे** Perfect III person singular of पद् with प्र to seek shelter. विशेषेण भीषयते शत्रूनि विभीषणः, the younger brother of Rāvaṇa. The Rākṣasa Lakṣmī seems to have entered the brain of Vibhīṣaṇa out of love for him and propelled him to seek shelter under Rāma who is bound to crush Rāvaṇa.

69. **प्रतिशुश्राव** Perfect III person Singular of श्रु with प्रति, to promise. काले समारब्धाः नीतयः फलं बध्नन्ति खलु. This perhaps applies to the policies both of Rāma and Vibhīṣaṇa. Vibhīṣaṇa's resorting to Rāma has borne fruit, because the Rākṣasa kingdom has been vouchsafed to him in return by Rāma, and Rāma's promising the Rākṣasa kingdom to Vibhīṣaṇa was done at an opportune moment, because it induced Vibhīṣaṇa to assist Rāma actively to the best of his ability. **बध्नन्ति** Present tense III person plural of बन्ध् to bind, 9th conjugation. बध्नाति बध्नीतः बध्नन्ति, बध्नासि बध्नीथः बध्नीथ, बध्नामि बध्नीवः बध्नीमः.

70. **बन्धयामास** Perfect III person singular of the causal form of बन्ध्. शार्ङ्गम् अस्यास्तीति शार्ङ्गं. Śārṅga is the name of Viṣṇu's bow.

71. **रोधयामास** is the Causal form of रुध्.

72. दिक्षु विजृम्भितं काकुत्स्थपौलस्त्ययोः जयघोषं यस्मिन् सः दिग्विजृम्भितकाकुत्स्थपौलस्त्यजयघोषणः. This and the next verse form together a युग्म i.e., a sentence which

runs over two verses. Similarly three verses forming a sentence are known as विशेषक. A group of four stanzas forming one grammatical sentence is known as कलापक. Five or more verses forming one sentence are known as कुलक. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं मतम् ॥

73. All the four compounds forming this verse are adjectival to रण in the previous verse. पादपैः आविद्धाः परिघाः यस्मिन् सः पादपाविद्धपरिघः. शिलाभिः निष्पिष्टाः मुद्रा यस्मिन् सः शिलानिष्पिष्टमुद्रः. शस्त्राणि अतिक्रान्ताः अतिशस्त्राः, अतिशस्त्राः नखन्यासाः यस्मिन् सः अतिशस्त्रनखन्यासः. शैलैः रुग्णाः मतङ्गजाः यस्मिन् सः शैलरुग्णमतङ्गजः.

74. छिद्यत इति छेदः, शिर एव छेदः शिरश्छेदः, रामस्य शिरश्छेदः, तस्य दर्शनं, तेन उद्भ्रान्ता चेतना यस्यास्तां रामशिरश्छेददर्शनोद्भ्रान्तचेतनाम्. Trijaṭā is Vibhīṣaṇa's sister.

75. कामं is an Indeclinable meaning freely, and governing the predicate विजहौ, Perfect III person singular of ह्य with वि, to abandon. लज्जिता Past Active Participle of लज्ज्, to be ashamed.

76. गरुडस्य आपातः, तेन विश्लिष्टं मेघनादस्य अस्त्रेण बन्धनं यस्मिन् सः गरुडापातविश्लिष्टमेघनादास्त्रबन्धनः. The Nāgapāśa employed by Indrajit was removed by the actual advent of Garuḍa.

77. The figure of speech in this verse is असङ्गति. When the cause is in one place and the effect in another place the figure of speech is असङ्गति. Śakti was thrown at Lakṣmaṇa's breast, whereas Rāma's heart was torn to pieces. The following is the

definition of असङ्गति—विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसङ्गतिः.

78. मारुतिना समानीतया महौषध्या हतव्यथः मारुतिसमानीतम-
हौषधिहतव्यथः. आचार्यस्य भावः कर्म वा आचार्यकं. Vide Pāṇi-
ni—योपधादुरूपोत्तमादुञ्. Example—रामणीयकम् आभिधानीयकं,
साहाय्यं—साहायकं. Lakṣmaṇa again taught the ladies
of Lāṅkā how to weep by means of his arrows. In
other words he slew Rākṣasas in large numbers
with his arrows. When a particular idea is
conveyed indirectly by means of a peculiar mode
there is the figure of speech known as पर्यायोक्त.
Its definition is—पर्यायोक्तं तु गम्यस्य वचो भङ्ग्यन्तरेण चेत्.

79. The Autumnal season which comes at the end
of Winter would cause the disappearance of clouds,
and consequently there will then be no thunder of
clouds. The rainbow which is a characteristic of
Winter will also disappear in the Autumn. In the
same way Lakṣmaṇa caused the disappearance of the
warrior's roar of Indrajit and also of his bow
possessed of multiform hues, like the rainbow. न
किञ्चित् पर्यशेषयत् left not even a trace. In other
words Lakṣmaṇa slew Indrajit in battle.

80. कुम्भाविव कर्णौ यस्य सः कुम्भकर्णः. कपीनाम् इन्द्रः कपीन्द्रः
तेन कपीन्द्रेण. स्वसुः refers to Śūrpaṇakhā. तुल्या अवस्था
यस्य सः तुल्यावस्थः i.e., Sugrīva cut off the ears and
nose of Kumbhakarna. दङ्केन छिन्ना मनःशिला यस्य सः
दङ्कच्छिन्नमनःशिलः. दङ्क means a chissel for cutting
stones. शृङ्गम् अस्यास्तीति शृङ्गी mountain, lit., one
possessed of a peak.

81. प्रियः स्वप्नः यस्य सः प्रियस्वप्नः. Kumbhakarna was fond of sleep. Therefore Rāma's arrows sent him to his permanent sleep. दीर्घनिद्रां प्रवेशितः admitted to long sleep, i.e., death.

83. समरे तिष्ठन्तीति समरोत्थानि. न विद्यते रावणः यस्मिंस्तत् अरावणम्. न विद्यते रामः यस्मिंस्तत् अरामम्. Rāvana started from his home, determined either to kill Rāma or to die in battle.

84. पदाभ्याम् अततीति पदातिः तं पदातिं. पदाति means a foot-soldier. वरूथः अस्यास्तीति वरूथी तं वरूथिनं. One riding on a chariot. पुरं दारयतीति पुरन्दरः. Vide Pāṇini :—पूःसर्वयोर्दारिसहोः and वाचंयमपुरन्दरौ च. युगं वहन्तीति युग्याः, horses of a chariot. हरयः युग्याः यस्य तं हरियुग्यं. प्रजिघाय Perfect III person singular of हि with प्र.

85. जेता एव जैत्रः तं जैत्रं. When the roots शी, स्था and आस् are prefixed with अधि, the word denoting the place where the respective actions take place, takes the Accusative instead of the Locative case. Vide Pāṇini :—अधिशीङ्स्थासां कर्म. अध्यास्त Imperfect III person singular of आस् with अधि.

86. मातलिः—name of Indra's charioteer. महेन्द्रस्य अयं माहेन्द्रः तं माहेन्द्रं. तनुः छाद्यते अनेनेति तनुच्छदः तं तनुच्छदं. यत्र refers to the armour of Indra. क्लीबस्य भावः क्लैब्यं, उत्पलानां दलाः, तेषां क्लैब्यं Accusative.

87. अन्योन्यं दर्शनं, तेन प्राप्तः विक्रमस्य अवसरः यस्मिंस्तत् अन्योन्यदर्शनप्राप्तविक्रमावसरं.

88. यथाभूतः पूर्वं यथापूर्वः, यथापूर्वो न भवतीति अयथापूर्वः. Rāvana is now not as before, having lost his

kinsmen and servants. Hence he is now single. (अत एव) **एकोऽपि** (सन्). **धनदानुजः** is Rāvaṇa. भुजाश्च मूर्धनश्च ऊरवश्च भुजमूर्धोरु, तस्य बाहुल्यात्. **भुजमूर्धोरुबाहुल्यात्**. Rāvaṇa was possessed of ten heads or faces, twenty hands and four legs. Though he was single he was seen as though remaining in the midst of a number of Rākṣasas by reason of the multiplicity of his limbs. **मातृवंशे**. It is to be noted that Rāvaṇa's mother belonged to the Rākṣasa race. **दृष्टे** Perfect Passive III person singular of दृश्.

89. The reason for the high esteem in which Rāma held his foe is furnished by the three adjectives qualifying the noun अराति. **लोकपालानां जेतारं** There are eight Lokapālas in charge of the eight different extremities. They are Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera and Īśāna beginning from the East, the South-east and so on up to the North-east. Vide Amarakośa :—इन्द्रो वह्निः पितृपतिः नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ One who has conquered these eight Dikpālas is no ordinary foe. Besides he is also **स्वमुखैः अर्चितेश्वरः** and also **तुलितकैलासः**. The allusions here are well-known.

90. Prose Order. **अधिकक्रोधः पौलस्त्यः स्फुरति** (अत एव) सीतासंगमशंसिनि तस्य सव्येतरे भुजे शरं निचखान. **स्फुरति** Locative singular of the Present participial form of स्फुर् to throb. सीतायाः संगमं शंसति इति तस्मिन् **सीतासंगमशंसिनि**. The throbbing of the right arm is always considered to be an auspicious sign for males as

that of the left arm for females. Similarly the throbbing of the right eye, thigh or foot is treated as auspicious for males as that of the left for females. In particular the throbbing of the right eye is good for Brahmins, of the right arm for Kṣattriyas, of the right thigh for Vaiśyas and of the right foot for Śūdras among males. Among females the throbbing of the corresponding left limb is auspicious for the different castes in the same order. सव्यः इतरः यस्मात् सः सव्येतरः तस्मिन् सव्येतरे. Note that unless this is dissolved as a Bahuvrīhi compound the word will be treated only as a pronoun and it will have to be declined accordingly, that is to say, if the Tatpuruṣa compound is intended the form will be सव्येतरस्मिन्. Vide Pāṇini—न बहुव्रीहौ.

91. This verse has been cited in Sāhityadarpaṇa to illustrate फलोत्प्रेक्षा. Rāma's arrow is poetically conceived of as having entered the Earth with a view viz., to intimate the good news to snakes, because they reside in the Pātāla or the Nether world.

92. निघ्नतोः Locative dual of निघ्नत्, Present participial form of हन् with नि.

93. अन्तरा वेदिः मत्तवारणयोरिव. In making two elephants fight with each other the practice seems to be to put up a wall in the middle resembling a Vedi in shape. A Vedi is a raised platform used in sacrifices thin at the middle and gradually bulging

towards the extremities. Its shape will be something like that of a ढक्का. **अन्तरा** is an Indeclinable meaning 'in the middle of.' The noun governed by it generally takes the Accusative case according to Pāṇini's sūtra :—अन्तरान्तरेण युक्ते. Hence the words द्रयोः and मत्तवारणयोः in the verse are to be taken along with सामान्या and not with अन्तरा.

94. **पुष्पवृष्टिं न सेहिरे.** The idea is that the showers of arrows on both sides were too numerous to leave any intervening space for the showers of flowers let down by the Devas and Asuras. In other words, numberless arrows were discharged in quick succession. सुराश्च असुराश्च सुरासुराः तैः **सुरासुरैः**. The Samāhāra Dvandva which one would have expected here by reason of the rule of Pāṇini—येषां च विरोधः शाश्वतिकः does not take place, presumably because the enmity of Devas and Asuras is not a permanent one. At the time of churning the milky Ocean they worked hand in hand as friends.

95. अयसः शङ्कुभिः चितां अयःशङ्कुचितां. **शतघ्नी** is a rod studded with metallic nails. 'शतघ्नी तु चतुस्ताला लोहकण्टक-संचिता यष्टिः.' **कूटशाल्मलि** is the name of a tree abounding in thorns all over. In the context it is used in a secondary significance to denote the club of Yama. **हतां** captured by force in battle. विवस्वतः अपत्यं पुमान् वैवस्वतः तस्य **वैवस्वतस्य**. Yama, the god of Death is the son of the Sun, his other son being Sani or Saturn.

96. अर्धं चन्द्रस्य अर्धचन्द्रः, स इव मुखं येषां तैः अर्धचन्द्रमुखैः. कदलीवत् मुखं कदलीमुखं or कदल्यामिव मुखं यस्मिन् कर्मणि तद्यथा भवति तथा कदलीमुखं Adverbial adjunct to the predicate चिच्छेद.

97. एक in the context means matchless, not single or solitary. प्रियायाः शोक एव शल्यं, तस्य निष्कर्षणं, तच्च तत् औषधं च प्रियाशोकशल्यनिष्कर्षणौषधम्. ब्रह्मा देवता अस्येति ब्राह्मम्.

98. प्रशस्ता दीप्तिः एषामस्तीति दीप्तिमन्ति, तादृशानि मुखानि यस्य तत् दीप्तिमन्मुखं. महंश्चासौ उरगश्च महोरगः refers to Ādiśeṣa. The transformation of महत् into महा when followed by a noun qualified by it in a compound has been already noticed. फणानां मण्डलं फणमण्डलं, करालं फणमण्डलं यस्य तत् करालफणमण्डलं. The Simile in this verse is apparent.

99. अपातयत् Imperfect 3rd person singular of the causal of पत्. रावणस्य शिरसां पंक्तिं रावणशिरःपंक्तिं. अज्ञाता व्रण-वेदना यस्यास्तां अज्ञातव्रणवेदनाम्. The cutting of the heads was so instantaneous that they did not feel any pain.

100. पतिष्यतः (of that which was just about to fall) Genitive singular of the Future participial form of पत्. अप्सु. Note the word अप् is always plural. Decline—आपः अपः अद्भिः अद्भ्यः अद्भ्यः अपां अप्सु. बालश्चासौ अर्कश्च बालार्कः. The word बाल qualifying अर्क is employed for conveying the idea of ruddiness.

101. पुनःसंधानशङ्किनाम्. The Devas apprehended that Rāvaṇa might continue to live with the cut-off heads restored to him, because it had happened so before. The metre of the verses in this canto

up to this is Anuṣṭubh.

102. Prose Order :—अथ मद्गुरुपक्षैः अलिबृन्दैः लोकपालद्विपानां गण्डमितीः विहाय अनुगतं सुरभि सुरविमुक्तं पुष्पवर्षम् उपनतमणिबन्धे पौलस्त्यशत्रोः मूर्धनि पपात. अथ After the slaying of Rāvana. पुष्पवर्षं पपात. The shower of flowers fell. What kind of shower? अलिबृन्दैरनुगतं, सुरभि and सुरविमुक्तं. How are the bees? मद्गुरुपक्षैः. Their wings are heavy with rut. Because they had remained at the temples of infatuated elephants in charge of the extremities streaming forth the juice of rut. मदेन गुरवः पक्षाः येषां तैः मद्गुरुपक्षैः. अलीनां बृन्दानि तैः अलिबृन्दैः. गण्डमितीर्विहायानुगतं. The bees migrated from the temples of elephants to the divine flowers falling on the head of Rāma, because the latter were more fragrant. गण्डाः भित्तय इव गण्डभित्तयः ताः गण्डमितीः. Of whom? लोकपालद्विपानां. लोकं पालयन्तीति लोकपालाः. The eight Dikpālas, Indra and others guard the eight different extremities. द्वाभ्यां पिबन्तीति द्विपाः. Elephants are called Dvipas because they drink water both by the trunk and the mouth. लोकपालानां द्विपाः लोकपालद्विपाः. The names of the eight elephants in charge of the eight extremities beginning from the East and ending with the North-East are given in the following śloka of Amarakośa. ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकोऽष्टदिग्गजाः ॥. सुरैः विमुक्तं सुरविमुक्तं. Where did the flowers fall? पौलस्त्यशत्रोः मूर्धनि. How is Rāma's head? उपनतमणिबन्धे. मणेः बन्धः मणिबन्धः, उपनतः मणिबन्धः

यस्य तस्मिन् where the donning of the crown is imminent. The metre of this verse is Mālinī.

103. संहता कार्मुकस्य ज्या येन तं संहतकार्मुकज्यं. अनुष्ठितं देवानां कार्यं येन तम् अनुष्ठितदेवकार्यं. The Devakārya intended is the slaughter of Rāvaṇa. आपृच्छत्य Indeclinable Past Participle of प्रच्छ् with आ to take leave of. नाम अङ्कं येषां ते नामाङ्काः, रावणस्य शराः रावणशराः, केतोर्यष्टिः केतुयष्टिः, नामाङ्कैः रावणशरैः अङ्किता केतुयष्टिः यस्य तं नामाङ्क-रावणशराङ्कितकेतुयष्टिं. हरीणां सहस्रेण युज्यत इति हरिसहस्रयुक् तं हरिसहस्रयुजं. ऊर्ध्वं to the heavens. निनाय Perfect III person singular of नी. The metre of this verse is वसन्ततिलका.

104. जातवेदसि विशुद्धां जातवेदोविशुद्धां. Rāma took back Sītā only after testing her purity in the fire. Then he installed Vibhīṣaṇa on the throne of Lāṅkā. संगमय्य Indeclinable Past Participle of the causative form of गम् with सं. तेन in the third foot refers to Vibhīṣaṇa. राविसुत. It may be remembered that Sugrīva is the son of the Sun. सुमित्रायाः अपत्यं पुमान् सौमित्रिः—Lakṣmaṇa. सौमित्रिणा सह वर्तत इति तेन ससौमित्रिणा. विमानं रत्नम् इव विमानरत्नं, भुजेन विजितं भुजविजितं, भुजविजितं विमानरत्नम् अधिरूढः भुजविजितविमानरत्नाधिरूढः. पुरीं प्रति (understood). प्रतस्थे Perfect III Person singular of स्था with प्र, to start. Note the change of the root स्था from Parasmaipada to Ātmanepada, when preceded by सम्, अव, प्र and वि. Vide Pāṇini's sūtra —समवप्रविभ्यः स्थः. The metre of this verse is नाराच.

End of the Twelfth Canto.

THE THIRTEENTH CANTO.

i. अथ here means 'after starting for Ayodhyā by the Puṣpaka' जानातीति ज्ञः, गुणानां ज्ञः गुणज्ञः a knower of virtues, and as such quite efficient to deal with and extol the virtues of the Ocean, the natural sites, sages and such other topics as are dealt with in the course of his conversation with Sītā सः qualifies हरिः—he who has thus accomplished the mighty task of gods viz., the slaughter of Rāvaṇa described in the previous canto. Or सः may simply mean 'that renowned' without reference to what foregoes. The word सः is met with in three significations ordinarily—as referring to what foregoes, as referring to what is in the mind of the speaker and as referring to an object of well-known repute—पूर्वपरामर्शित्व, बुद्धिस्थपरामर्शित्व and प्रसिद्धिपरामर्शित्व. रामः इत्यभिधानं यस्य सः रामाभिधानः. हरिः means Viṣṇu, because Rāma is one of the famous ten avatāras or incarnations of Viṣṇu. The ten avatāras of Viṣṇu are:—मत्स्यः कूर्मो वराहश्च नारसिंहश्च वामनः । रामो रामश्च रामश्च कृष्णः कल्कीति ते दश ॥ शब्दः गुणः यस्य तत् शब्दगुणं. Śabda or sound is the quality of Ākāśa or ether as is tersely put by logicians in the saying शब्दगुणकमाकाशम्. According to Naiyāyikas the five Bhūtas viz., पृथिवी, अप् तेजस्, वायु and आकाश meaning earth, water, fire, air and ether possess respectively the five special

qualities—गन्ध, रस, रूप, स्पर्श and शब्द meaning smell, taste, colour, touch and sound. आत्मनः पदं means 'his own abode.' Akāśa is described as Visṇupada. Vide Amarakośa:—वियद्विष्णुपदं वा तु. विमानेन with the aerial chariot. विगाहमानः (सन् understood). रत्नानाम् आकरः तं रत्नाकरं. The Ocean is a storehouse of gems. वीक्ष्य Indeclinable Past Participle of ईक्ष् with वि. मिथः Indeclinable meaning 'in private.' जायाम् इति as follows. उवाच Perfect III person singular of वृ or वच् to speak. The principal metre of this Sarga is Upajāti.

2. Here begins the speech of Rāma. विदेहानां राजा वैदेहः, तस्यापत्यं स्त्री वैदेही, तत्र संबुद्धिः वैदेहि. पश्य Imperative II person singular of दृश् to see. आमलयात्. The particle आ meaning 'as far as' governs a noun in the Ablative case. Vide Pāṇini's sūtra—पञ्चम्यपाङ्परिभिः. मलय is the mountain at the southern-most extremity, abounding in sandal trees wherefrom fragrant breeze is generally described by poets to blow. मम सेतुना मत्सेतुना. The word मम is used out of jubilation. फेनः अस्यास्तीति फेनिलः. Vide Pāṇini—फेनादिलच्. अम्बूनां राशिः तम् अम्बुराशिं. विभक्तं (divided) Past Passive Participle of भज् with वि. छायापथ is the constellation of stars constituting the Milky way. तेन विभक्तम् आकाशं. शरत्प्रसन्नं in the case of आकाश corresponds to फेनिल in the case of अम्बुराशि. आविष्कृताः चारवः ताराः यस्मिन् तत् आविष्कृतचारुतारं. The reference to the bund of the Ocean at the outset is to impress upon Sītā

how much trouble Rāma has taken for her sake.

3. The Guru or the ancestor referred to herein is King Sagara who had completed 99 sacrifices and was about to perform the hundredth sacrifice as well. यष्टुम् इच्छुः यियक्षुः तस्य यियक्षोः. कपिलेन. Here Kapila himself is mentioned as having led the sacrificial horse to the Nether World. But in the well-known story narrated in the Rāmāyaṇa, Indra out of fear of deposition from the heavenly throne is stated to have stealthily taken the horse of Sagara to the Nether World and tied it near the Sage Kapila who was performing penance so that in case Sagaras should insult the sage under the impression that he was himself the culprit, he would curse them. मेधम् अर्हतीति मेध्यः That which is suitable for a sacrifice. तुरङ्गे संक्रमिते. सति understood. किल denotes the traditional renown. नः पूर्वैः परिवर्धितः. Therefore the Sea deserves to be respected by us.

4. अर्कस्य मरीचयः अर्कमरीचयः. गर्भं embryo consisting of water in the context. दधति Present tense III person plural of धा to bear, 3rd conjugation Parasmaipada. दधाति धत्तः दधति. अश्नुवते Present tense III person plural of अश् to pervade, 5th conjugation Ātmanepada. आपः इन्धनं यस्य तम् अविन्धनं refers to the ब्रह्ममणि. विभर्ति Present III person singular of भृ to bear, III conjugation. विभर्ति विभृतः विभ्रति. प्रह्लादनं ज्योतिः refers to the Moon which came into

being at the churning of the milky Ocean. अजनि Passive Aorist III person singular of the causal of जन् to be born. अजनि अजनिषाताम् अजनिषत. This verse consists of four sentences which in order refer to conception, growth, full development and birth, thus suggesting the picture of the birth of a child. The first sentence suggests that the Ocean is a great benefactor, the second that it is possessed of enormous riches, the third that it does not give away even an evil-doer that has sought shelter, and the fourth that it is exceedingly charming and gentle.

5. तां ताम् means varied. Reduplication takes place when intensity, variety or constancy is intended to be conveyed. Vide Pāṇini :—नित्यवोप्सयोः. Both the adjectives in the first half of the verse प्रतिपद्यमानं and स्थितं qualify रूपं both of the Ocean and of Viṣṇu. महतो भावः महिमा तेन महिम्ना. ईदृक्तया refers to the quality, and इयत्तया refers to the quantity.

6. युगस्य अन्तः युगान्तः, योगः निद्रेव योगनिद्रा, युगान्ते उचिता योगनिद्रा यस्य सः युगान्तोचितयोगनिद्रः. At the time of deluge Lord Viṣṇu is believed to resort to योगनिद्रा, and then at the beginning of the creation he creates Brahman seated on the lotus emerging from his navel. नाभ्यां प्ररूढम् अम्बुरुहम् आसनं यस्य तेन नाभिप्ररूढाम्बुरुहासनेन. अमुम् अधिशेते equivalent to अमुष्मिन् शेते. Vide Pāṇini's sūtra अधिशेदीङ्स्थासां कर्म. लोकान्संहृत्य. The idea is that the Lord alone remains, and everything else is merged in him.

7. पक्षं छिनत्तीति पक्षच्छित् तेन पक्षच्छिदा. गोत्रान् भिनत्तीति गोत्रभित्. The idea is that in days of yore mountains were possessed of wings, and in order to prevent them from flying from one place to another causing havoc, Indra cut off their wings with his thunderbolt. आत्तः गन्धः येषां ते आत्तगन्धाः Whose pride was squeezed out. महीं धारयन्तीति महीध्राः. शरणे साधुं शरण्यं. धर्मः उत्तरः यस्य तं धर्मोत्तरं.

8. The verse refers to the आदिवराहावतार. प्रयुक्ता उद्धनक्रिया यस्याः तस्याः प्रयुक्तोद्धनक्रियायाः. उद्धाह also suggests wedlock, the Earth being Viṣṇu's wife.

9. अन्येषां सामान्या अन्यसामान्या, सा न भवतीति अनन्यसामान्या, कलत्रेषु वृत्तिः कलत्रवृत्तिः, अनन्यसामान्या कलत्रवृत्तिः यस्य सः अनन्यसामान्यकलत्रवृत्तिः. It has to be noted that the Ocean is treated as a common lover to all the rivers. The peculiarity in this love-relationship is that not only are the husband and wife attached very much to each other, but the Ocean is able to satisfy all the consorts at the same time and in an equal degree. Nay, both of them kiss each other's lips at the same moment, which is a peculiar feature. The rivers are मुखार्पणेषु प्रकृतिप्रगल्भाः. The river-mouths are treated as the mouths or the lips of the rivers that correspond to wives. On his side the Ocean is equally responsive. तरङ्गाधरदानदक्षः. Here the tides of the Ocean take the place of the lower lip. स्वयं पिबति. He himself drinks or kisses, पाययते च and he makes them also drink or kiss.

This śloka gives the picture of the Ocean as a Dakṣiṇa-Nāyaka i.e., a lover who is clever in dealing with a number of wives by offering love to them in an equal degree. तुल्योऽनेकत्र दक्षिणः.

10. अमी तिमयः. तिमि has been defined as a variety of fish, 100 yojanas long. अस्ति मत्स्यस्तिमिर्नाम शतयोजनमायतः. विवृतम् आननं येषां ते विवृताननाः, तेषां भावः विवृताननत्वं तस्मात् विवृताननत्वात् Gaping their mouths wide open. सत्त्वैः सह वर्तत इति ससत्त्वं. नदीमुखाम्भः आदाय संमीलयन्तः. After receiving the water of the rivers together with the fish and other living beings therein by means of mouths wide open, the whales close their mouths. As a result thereof, सरन्ध्रैः शिरोभिः जलप्रवाहान् ऊर्ध्वं वितन्वन्ति. It is to be noted that Timis are possessed of holes in their heads by means of which the water drawn through their open mouths rushes upwards in big streams, thus presenting to our mind's eye the picture of a fountain.

11. The sandhi of ये+एषां is य एषां. कर्णेषु क्षणं चामरत्वं कर्णक्षणाचामरत्वं.

12. वेलायाः अनिलः तस्मै वेलानिलाय. It is to be noted that serpents take in gusts of wind for food. That is why they are called पवनाशन. महत्यः ऊर्मयः महोर्मयः, तासां विस्फूर्जथुः, तस्मात् निर्विशेषाः (निर्गतः विशेषः येभ्यस्ते) महोर्मि-विस्फूर्जथुनिर्विशेषाः. सूर्यस्य अंशवः, तेषां संपर्कः, तेन समृद्धः रागः येषां तैः सूर्यांशुसंपर्कसमृद्धरागैः. फणेषु तिष्ठन्तीति फणस्थाः तैः फणस्थैः. It is believed that superior serpents have gems in their hoods.

13. अधेण स्पर्धन्त इति अधरस्पर्धिनः तेषु अधरस्पर्धिषु.
Corals resemble Sītā's lower lip in colour.

14. भूयः गिरिगा प्रमथ्यमान इव. It is to be remembered that the Ocean has been already churned with Mount Mandara by Devas and Asuras for the purpose of extracting nectar.

15. अयसा निर्मितं चक्रं अयश्चक्रं, तेन सदृशः अयश्चक्रनिभः.
दूरात् तन्वी appearing small from at a distance.

16. हे आयताक्षि आयते अक्षिणी यस्याः तत् संबुद्धिः. बिम्बम्
अधर इव बिम्बाधरः, बद्धा तृष्णा येन सः बद्धतृष्णः, बिम्बाधरे बद्धतृष्णः
तं बिम्बाधरवद्धतृष्णं.

17. सैकतेषु भिन्नाभिः शुक्तिभिः पर्यस्तानि मुक्तानां पटलानि यस्मिंस्तत्
तथोक्तं सैकतभिन्नशुक्तिपर्यस्तमुक्तापटलं. फलैः आवर्जिताः पूगा-
नां मालाः यस्मिंस्तत् फलावर्जितपूगमालं.

18. करभाविव ऊरू यस्याः सा करभोरूः, तस्याः संबुद्धिः करभोरू.
करभ is that part of the palm of a hand which lies between the wrist and the little finger. The idea is that the thighs are so tender and overlapping. मृगवत् प्रेक्षत इति मृगप्रेक्षिणी, तस्याः संबुद्धिः मृगप्रेक्षिणि. तावत्
is a meaningless indeclinable generally used for rhetorical flourish. अदूरः विदूरः संपद्यमानः भवन् विदूरीभवन्
तस्मात् विदूरीभवतः. काननेन सह वर्तत इति सकानना.

19. पथा सञ्चरते. Note the Parasmaipada root चर् takes the Ātmanepada when prefixed with the Upasarga सं and governed by a noun in the Instrumental case. Vide Pāṇini—यमस्तृतीयायुक्तात्. पतत् means a bird.

20. महेन्द्रस्य द्विपः, तस्य दानं, तस्य गन्ध इव गन्धः यस्य सः

महेन्द्रद्विपदानगन्धिः. त्रिभिर्मार्गैः गच्छतीति त्रिमार्गगा, तस्याः वीचीनां विमर्देन शीतः त्रिमार्गगावीचिविमर्दशीतः. The river Gaṅgā flows in the three worlds स्वर्ग, भूमि, and पाताल. When it flows in the heaven it is called स्वर्गङ्गा or आकाशगङ्गा. In this world the Gaṅgā flows from the Himālayas, and is supposed to have been brought down by the penance of Bhagīratha. It is therefore called also Bhāgīrathī. In the Nether World the Pātāla Gaṅgā is supposed to be flowing. The two qualities of fragrance and coolness have been referred to by the two adjectives qualifying आकाशवायुः. दिनस्य यौवनं, तेन उत्तिष्ठन्तीति तान् दिनयौवनोत्थान्. The root चम् when preceded by the preposition अ gets its penultimate vowel अ lengthened in all conjugational tenses. शिवुकुमुचमां शिति and आङि चम इति वक्तव्यम्.

21. **चण्डी** means an angry lady, the anger being due to inordinate sensitiveness. In the context the anger is perhaps due to Rāma's description that the fragrant and chill wind (masculine in gender) sips the particles of sweat on her face. When Sītā touches the cloud the latter encircles her hand with lightning, and it therefore seems to apply an additional bracelet to her hand. Mallinātha says that because Sītā is an angry lady the cloud instantaneously parts with the bracelet in her favour and leaves her quickly out of fear. This interpretation is not quite happy. A similar use of the word चण्डि is seen in the concluding stanza of Mālavi-

kāgnimitra:— त्वं मे प्रसादसुमुखी भव चण्डि नित्यमेतावदेव वरये प्रतिपक्षहेतोः । आशास्यमीतिविगमप्रभृति प्रजानां संपत्स्यते न खलु गोप्तरि नाग्निमित्ते ॥ The significant use of the word चण्डि can be noticed in the following stanza of Meghasandēśa. श्यामास्वङ्गं चक्रितहरिणीप्रेक्षणे दृष्टिपातं वक्त्रच्छायां शशिनि शिखिनां बर्ह-भारेषु केशान् । उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् हन्तैकस्थं क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥

22. स्वं स्वम् अनतिक्रम्य यथास्वं. चीरं विभ्रतीति चीरभृतः. आश्रममण्डलानि अध्यासते. आस् when prefixed with अधि governs a Noun in the Accusative case.

23. The silence of the anklet is poetically described as due to separation from the lotus-like foot of Sītā. अदृश्यत—Passive Imperfect III Person Singular of दृश्. चरणम् अरविन्दम् इव चरणारविन्दम्, तव चरणारविन्दं त्वच्चरणारविन्दं, तेन विश्लेषः, तेन दुःखं तस्मात् त्वच्चरणारविन्दविश्लेष-दुःखात्. बद्धं मौनं येन तत् बद्धमौनं. नूपुरं मया अदृश्यत can be rendered in the Active voice as नूपुरम् अहमपश्यम्. This verse is cited in the Sāhityadarpaṇa to illustrate the figure of speech known as Utpreksā. The difference between स्थली and स्थला has been already noticed.

24. भीरु Vocative singular of भीरु. यतः by which route. The suffix तस् is here used in the Instrumental significance. आवर्जिताः पल्लवाः याभिः ताभिः आवर्जित-पल्लवाभिः. The plants and trees though unable to speak are possessed of consciousness. This idea is as old as Manu. 'अन्तःसंज्ञा भवन्त्येते सुखदुःखसमन्विताः '

25. The use of the word च brings out clearly that not only were the plants moved by compassion

towards Rāma, but also the deer in the forest. दर्भाणाम् अङ्कुराः दर्भाङ्कुराः, निर्गता व्यपेक्षा याभ्यः निर्व्यपेक्षाः, दर्भाङ्कुरेषु निर्व्यपेक्षा दर्भाङ्कुरनिर्व्यपेक्षाः. Out of pity for Rāma even the deer stopped eating grass in order to show him the direction in which Sītā had gone. उद्गताः पक्षमराजयः येषां तानि उत्पक्षमराजीनि. जानातीति ज्ञः, गतेः ज्ञः गतिज्ञः, स न भवतीति अगतिज्ञः, तं अगतिज्ञं.

26. अम्बरं लिखतीति अम्बरलेखि. This and the three following verses describe the advent of Winter during Rāma's separation from Sītā.

27. धाराभिः आहतानां पल्वलानां धाराहतपल्वलानां. केका means the cry of a peacock. Vide Amarakośa—केका वाणी मयूरस्य. Note how the word केका has been availed of by the author of Campu Rāmāyaṇa in describing Winter.

महासमरसूचकः प्रतिदिशं मनोजन्मनो

मयूरगलकाहलीकलकलः समुज्जृम्भते ।

पयोदमलिने दिने परुषविप्रयोगव्यथां

नरेषु वनितासु वा दधति हन्त के का इति ॥

विना governs a Noun in the Accusative, Instrumental or Ablative case. Vide Pāṇini—पृथग्विनानानाभिस्तृतीया-न्यतरस्यां.

28. उपगूढं derived from गुह् with उप, to embrace, by adding the suffix त (क्त) denoting भाव or quality. कथंचित् with difficulty, because the thunder of clouds reminded him of his previous happiness in the company of Sītā. The severity of the cloudy season to separated lovers has been described in Megha-

sandēśa as follows:—मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे.

29. आसारेण सिक्तायाः क्षितेः बाष्पस्य योगात् आसारसिक्तक्षिति-
बाष्पयोगात्. अक्षिणोत् Imperfect III person singu-
lar of क्षि to afflict, 5th conjugation Parasmaipada.
विभिन्नाः कोशाः येषां तैः विभिन्नकोशैः. विवाहस्य धूमेन अरुणा
लोचनयोः श्रीः विवाहधूमारुणलोचनश्रीः. The vapour
rising from the Earth in the rainy season resembles
the smoke of the marital fire. The red sprouts of
the Kandala plants recalled to the memory of
Rāma by their likeness the reddish colour of Sītā's
eyes when they came into contact with the marital
smoke.

30. उपान्ते वानीराणां वनानि तैः उपगूढानि उपान्तवानीरवनोप-
गूढानि. आ लक्ष्याः पारिप्लवाश्च सारसाः येषु तानि आलक्ष्यपारिप्लवसार-
सानि. अवतीर्णा derived from तृ with अव by the addi-
tion of the suffix त (क्त) denoting कर्ता or the doer.
पिबतीव. This suggests the picture of a traveller
voraciously drinking water to quench the thirst due
to the fatigue of journey.

31. अन्योन्यस्मै दत्ताः उत्पलानां केसराः यैस्तानि अन्योन्यदत्तोत्प-
लकेसराणि. स्पृहया सह वर्तते यथा तथा सस्पृहं.

32. तटे अशोकः तटाशोकः, तस्य लतां तटाशोकलतां. Note
लतां has been construed by Mallinātha as meaning a
branch. स्तनवन् अभिरामाभ्यां स्तवकाभ्यां अभिनम्रां स्तनाभिरा-
मस्तवकाभिनम्रां. तव प्राप्तिः त्वत्प्राप्तिः, तस्याः बुद्ध्या त्वत्प्राप्तिबु-
द्ध्या. परिरब्धुं कामः यस्य सः परिरब्धुकामः. The final म्
of the Infinitive participle तुम् drops when followed

by काम or मनस्. Vide Vārtika तुं काममनसोरपि. अश्रुणा सह वर्तत इति साश्रुः.

33. विमानस्य अन्तरेषु लम्बन्ते इति तासां विमानान्तरलम्बिनीनां. प्रत्युद्गजन्तीव. On hearing the jingling of the golden bells of the Puspaka the swans in the Godavery fancy the arrival of their kith and kin, and in order to meet them they soar up the sky. By doing so they seem to greet Sītā.

34. पेशलः मध्यः यस्याः तया पेशलमध्यया. घटस्य अम्बुभिः संवर्धिताः बालचूताः यस्यां सा घटाम्बुसंवर्धितबालचूता. उन्मुखाः कृष्णसाराः यस्यां सा उन्मुखकृष्णसारा. The black antelopes look upwards, because they have been brought up by Sītā. पञ्चानां वटानां समाहारः पञ्चवटी.

35. गोदायाः समीपे अनुगोदं is an example of अव्ययी-भाव compound. Vide Pāṇini—अनुर्यत्समया. गोदा means the Godavery. नामैकदेशग्रहणे नामग्रहणं. Example. भीम—भीमसेन, सत्या सत्यभामा and so on. मृगयायाः निवृत्तः मृगया-निवृत्तः. तरङ्गाणां वातः, तेन तरङ्गवातेन. विनीतः खेदः यस्य सः विनीतखेदः. रहः Indeclinable meaning in private. तव उत्सङ्गे निषण्णो मूर्धा यस्य सः त्वदुत्सङ्गनिषण्णमूर्धा. स्मरामि is the predicate for which the rest of the śloka is the object.

36. भ्रुवोः भेदः भ्रूभेदः, स एव भ्रूभेदमात्रं, तेन भ्रूभेदमात्रेण. मघोनः—Genitive singular of मघवन्. The splitting up of प्रभ्रंशयां चकार by the interception of the words यो नहुषं is not strictly warranted by grammar. Nahuṣa, the son of Āyus and grandson of Purūravas and father of Yayāti, occupied the seat of Indra while

the latter concealed himself in water to perform penance for the expiation of the sin due to the slaughter of Vṛtra. In order to win the love of Indrāṇī he wanted to pay her a visit, and for that purpose he directed the seven sages to carry him in a palanquin to Indrāṇī's residence. When the seven sages and Agastya in particular moved slowly, he ordered Agastya to move quickly by saying सर्प सर्प. In return Agastya cursed him by pronouncing the words सर्पो भव. At once he fell down as a serpent and continued to be so until he was relieved by Yudhiṣṭhira. For further details of the story refer to Mahabāhārata Udyoga parva Adhyāyas 10-16. आविलम् अम्भः आविलम्भः, तस्य परिशुद्धिः, तस्या हेतुः तस्य आविलम्भःपरिशुद्धिहेतोः. It is well known that water becomes clear in the Autumnal season, and the appearance of the star Agastya synchronises with the advent of Autumn. Hence the appearance of Agastya is believed to purify muddy water. भूमौ भवः भौमः. This is the earthly residence of the sage Agastya as distinguished from his residence up above the sky when he appears as a star, or from his residence in the Swargaloka. परिगृह्यत इति परिग्रहः, स्थानमेव परिग्रहः स्थानपरिग्रहः which in effect means परिगृहीतस्थानं. परिग्रह is one of the several modes of acquisition of ownership, and it corresponds to the principle of *occupatio* in Roman Law. Ownership by this means is

acquired over *res nullias* or unclaimed property or property that does not belong to anybody else, that is to say, when a person gets possession of a property for the first time in which nobody else has any right he is said to become its owner by the principle of परिग्रह. The several modes of acquiring ownership recognised by the Hindu Law have been mentioned by the sage Gautama in his Dharma sūtra as follows :—स्वामी रिक्थक्रयसंविभागपरिग्रहाधिगमेषु नित्यं, ब्राह्मणस्याधिकं लब्धं, क्षत्रियस्य विजितं, निर्विष्टं वैश्यशूद्रयोः. परिग्रह has been explained by Mitākṣarā as follows :—परिग्रहः अनन्यपूर्वस्य जलतृणकाष्ठादेः स्वीकारः.

37. अग्नीनां त्रयं त्रेताग्निः or त्रेतासंबन्धी अग्निः त्रेताग्निः. त्रयाणां भावः त्रिता or त्रेता. The एकार in त्रेता must be explained by the application of the rule पृषोदरादीनि यथोपदिष्टम्. Kṣīrasvāmin dissolves त्रेता as त्रीन् इता. Here again the एकर has to be explained by the same rule. The three Agnis are दक्षिणाग्नि, आहवनीय and गार्हपत्य. त्रेताग्नेः धूमाग्रं त्रेताग्निधूमाग्रं. अनिन्द्या कीर्तिः यस्य तस्य अनिन्द्यकीर्तेः. तस्य refers to Agastya. आक्रान्तः विमानस्य मार्गः येन तत् आक्रान्तविमानमार्गम्. हविर्गन्धः अस्य अस्तीति हविर्गन्धि. हविस् means the materials offered in the fire with mantras in religious rites. हविस् may be चरु, पुरोडोश, आज्य, समित्, अन्न, पयस्, दधि, वपा and so on. रजस् is one of the three qualities viz., सत्त्व, रजस् and तमस्.

38. मानः अस्या अस्तीति तस्याः संबुद्धिः मानिनि. पञ्च अप्सरसः यस्मिंस्तत् पञ्चाप्सरसः. विहारार्थं वारि विहारवारि. पर्यन्तेषु वनानि यस्य तत् पर्यन्तवनम्. मेघानां अन्तरेषु आलक्ष्यं मेघान्तरालक्ष्यं.

39. दर्भाणाम् अङ्कुराः दर्भाङ्कुराः, त एव दर्भाङ्कुरमात्रं वृत्तिर्यस्य सः दर्भाङ्कुरमात्रवृत्तिः. समाधेः भीतेन समाधिभीतेन. किल denotes traditional repute. पञ्चानाम् अप्सरसां यौवनं, तदेव कूटबन्धः तं पञ्चाप्सरोयौवनकूटबन्धं. The idea is that he was entrapped like one of those deer in whose midst he moved.

40. अन्तर्हितं सौधं भजतीति अन्तर्हितसौधभाक् तस्य अन्तर्हितसौध-भाजः. His mansion was concealed within the water of the lake. प्रसक्तः संगीतस्य मृदङ्गस्य च घोषः प्रसक्तसंगीतमृदङ्गघोषः. प्रतिश्रुद्धिः मुखराः प्रतिश्रुन्मुखराः. प्रतिश्रुत् means an echo. चन्द्र-शाला means शिरोगृहं. The room at the top of a building.

41. This verse describes the पञ्चग्नितपस् performed by Sutīkṣṇa. हवींषि भुञ्जत इति हविर्भुजः. हविर्भुक् means fire. It is so-called, because it consumes हविस्. एधाः एषां सन्तीति एधवन्तः तेषां एधवतां. Note that एध and एधस् are synonyms meaning fuel. सप्त सप्तयः यस्य सः सप्तसप्तिः. The Sun drives in a chariot drawn by seven horses. ललाटं तपतीति ललाटंतपः heating the forehead. Vide Pāṇini's sūtras :—असूर्यललाटयोर्दशितपोः and अरुद्विषदजन्तस्य मुम्. ललाटंतपः सप्तसप्तिः यस्य सः ललाटंतपसप्तसप्तिः. तपः चरति तपस्यति. Vide Pāṇini :—कर्मणो रोमन्थतपोभ्यां वर्तिचरोः. The idea is that he has his eyes fixed at the Sun. Consequently, his forehead is scorched by the heat of the Sun. अपरः another i.e., other than Śātakarṇi referred to previously. नाम्ना सुतीक्ष्णः. Sutīkṣṇa literally means very sharp. But contrary to what his name implies, his behaviour is gentle.

42. जनिता इन्द्रस्य शङ्का येन तं जनितेन्द्रशङ्कं. By the severity of penance performed by Sutīkṣṇa, Indra

apprehended danger to his own throne. सुराणाम्
अङ्गनाः, तासां विभ्रमा एव चेष्टितानि सुराङ्गनाविभ्रमचेष्टितानि.
In order to spoil the the penance of Sutiṣṇa, Indra
sent hosts of celestial damsels for enticing him.
हासेन सह सहासं प्रहितानि ईक्षणानि येषु तानि सहासप्रहितैक्षणानि.
The nymphs smiled and cast their loving
glances at him. व्याजेन अर्धं संदर्शिता मेखला येषु तानि व्याजार्ध-
संदर्शितमेखलानि. They exposed their hips to tempt
him. But they exposed them only partially.
Otherwise there would be no charm. कामिनीकुचकलशवत्
गूढस्यैव चमत्कारकारित्वं. मेखला here means the region of
the Mekhalā, and it is also indicative of breasts and
similar other limbs that deserve to be concealed.
विकर्तुं नालं. They were of no avail to corrupt him.

43. एषः ऊर्ध्वबाहुः (सन्) सव्येतरं भुजं मे सभाजने इतः प्राध्वं
प्रयुङ्क्ते. He points his right hand in this direction.
प्राध्वं is an Indeclinable meaning favourably. इतः
in this direction. सभाजने for the purpose of greeting
me. सव्यात् इतरं सव्येतरं—Right hand. अक्षमालावलयं, मृगाणां
कण्डूयितारं and कुशसूचिलावं are adjectives qualifying भुजं.
अक्षाणां मालैव वलयं यस्य तं अक्षमालावलयं. His right
hand has a wreath of Rudrākṣa beads in the place
of a bracelet. This shows his supreme devotion to
God and Japa. मृगाणां कण्डूयितारं. This shows his
overflowing kindness to animals. कुशा एव सूचयः ताः
कुशातीति तं कुशसूचिलावं. This shows his attachment
to the performance of Karma.

44. वाचं यच्छतीति वाचंयमः, तस्य भावः वाचंयमत्वं, तस्मात् वाचं-

यमत्वात्. विमानेन व्यवधानं, तस्मान्मुक्तां विमानव्यवधानमुक्तां. सहस्रम् अर्चिषः यस्य तस्मिन् सहस्रार्चिषि. संनिधत्ते is equivalent to सम्यक् निधत्ते, and it is not to be taken in its usual Intransitive significance.

45. शरणे साधु शरण्यं. शरभङ्ग इति नाम यस्य तस्य शरभङ्गनाम्नः. तपसो वनं तपोवनं. आहिताः अग्नयः येन तस्य आहिताग्नेः. अदः Nominative singular of अदस् in the neuter gender meaning 'this.' अहौषीत् Aorist III person singular of हु, to sacrifice in fire.

46. Even after the lifetime of Śarabhaṅga, his charity continues to be performed by the trees of his penance-grove just as worthy sons would continue the charity begun by their father. छायाभिः विनीतः अध्वपरिश्रमः यैः तेषु छायाविनीताध्वपरिश्रमेषु. The first step in the reception offered to guests lies in giving them relief from the fatigue of journey. This is done by trees by means of their shade. The next step is to offer them something to satisfy their appetite. That this was also done by the trees is brought out by the adjective—भूयिष्ठसंभाव्यफलेषु. भूयिष्ठं संभाव्यानि फलानि येषां तेषु.

47. In this śloka the Citrakūṭa mountain is compared to a haughty bull. The sound of rills corresponds to the bellow of an ox. The mountain-cave corresponds to the bull's face, and the hill-top to the bull's horn. In the वप्रक्रीडा an ox will get mud clinging to his horns. Similarly the clouds are clinging to the tops of the Citrakūṭa. वप्र is the

name of a play in which bulls, elephants and the like often indulge. Vide Meghasandēśa वप्रकोडापरिणत-गजप्रेक्षणीयं ददर्श. धाराणां स्वनम् उद्गिरतीति धारास्वनोद्गारि, तादृशं द्र्येव मुखं यस्य सः धारास्वनोद्गारिदरीमुखः. शृङ्गस्य अग्रं, तस्मिन् लग्नः अम्बुद एव वप्रपङ्कः यस्य सः शृङ्गाग्रलग्नम्बुदवप्रपङ्कः. शृङ्ग means both the top of a hill and a horn. बन्धुरं गात्रं यस्याः तत्र संबुद्धिः बन्धुरगात्रि. बन्धुर means tall and bending. Vide Amarakośa—बन्धुरं तून्नतानतं. ककुद्स्यास्तीति ककुद्धान्. The non-transformation of the final त् in ककुत् into न् and that of म् of मतुप् into व् is due to the mention of the word ककुद्धान् in the यवादिगण. Vide Pāṇini—मादुपधायाश्च मतोर्वोऽयवादिभ्यः and also Bhaṭṭoji Dīkṣita's vṛtti under यरोऽनुनासिकेऽनुनासिको वा which is as follows—प्रत्यये भाषायां नित्यम् । तन्मात्रम्, चिन्मयम् । कथं तर्हि मदोदग्राः ककुद्घन्त इति । यवादिगणे दकारनिपातनात्. चक्षुः बध्नाति Arrests the eye.

48. The Mandākinī is a river flowing by the side of the Citrakūṭa, not the Gaṅgā. प्रसन्नः स्तिमितः प्रवाहः यस्याः सा प्रसन्नस्तिमितप्रवाहा. Its water is both clear and still. विदूरस्य अन्तरस्य भावात् तन्वी विदूरान्तरभावतन्वी. नग means a mountain. न गच्छतीति नगः. भूमेः कण्ठगता मुक्तावलीव भाति. If the Earth is conceived of as a lady, the Citrakūṭa mountain is the head, the bottom of the hill the neck, and the Mandākinī flowing near by may be conceived of as the garland hanging round the neck.

49. गिरेः समीपे अनुगिरं. This is an example of the Avyayibhāva compound. गिरि is transformed into

गिर by reason of the टच्प्रत्यय, the समासान्त enjoined by the Sutra:—गिरेश्च सेनकस्य. **सुजातः** noble-born. शोभनः गन्धः यस्य तत् **सुगन्धि**. Note the transformation of गन्ध into गन्धि when prefixed with सु. Vide Pāṇini गन्धस्येदुत्पूतिसुसुरभिभ्यः. यवस्य अङ्कुरः यवाङ्कुरः, यवाङ्कुरवत् आपाण्डुः कपोलः, तस्मिन् शोभत इति **यवाङ्कुरापाण्डुकपोलशोभी**.

50. **एतद् अत्रेः तपःसाधनं वनं**. वनं is qualified by three adjectives. न विद्यते निग्रहात् त्रासः येषां ते अनिग्रहत्रासोः, तथाभूताः विनीताश्च सत्त्वाः यस्मिंस्तत् **अनिग्रहत्रासविनीतसत्त्वं**. The living beings in this forest are tame even without fear of punishment. The idea is that all animals and even such of those as hate each other by birth are friendly and loving towards each other in the forest of Atri.

51. **अत्र** refers to the forest of Atri Anasūyā is the wife of Atri. सप्त च ते ऋषयश्च सप्तर्षयः, तेषां हस्तैः उद्धृतानि हेमपद्मानि यस्यास्तां **सप्तर्षिहस्तोद्धृतहेमपद्मां**. The reference to Sapatarishis suggests that the river flows in the sky. त्र्यम्बकस्य मौलेः मालां **त्र्यम्बकमौलिमालां**. It is to be remembered that the Gaṅgā adorns the head of Śiva. त्रीणि स्रोतांसि यस्याः ताम् **त्रिस्रोतसं**.

52. **वीरासन** is the peculiar posture of a Yogin sitting on hams practised in meditation. Vasiṣṭha defines it as follows:—

एकपादमथैकस्मिन्विन्यस्योरुणि संस्थितम् ।

इतरस्मिस्तथा चान्यं वीरासनमुदाहृतम् ॥

ध्यानं जुषन्त इति ध्यानजुषः तेषां **ध्यानजुषां**. समध्यासितं वेदिमध्यं

यैस्ते समध्यासितवेदिमध्याः. वातस्य अभावः निवातं, तेन निष्कम्पतया
तया निवातनिष्कम्पतया. योगम् अधिरूढाः योगाधिरूढाः.

53. The banyan tree referred to here is the one prayed to by Sītā in the forest on the banks of the Jumna mentioned in the 55th Sarga, Ayodhyakāṇḍa, Rāmāyaṇa, verses 24 and 25 which run as follows:—

श्यामं न्यग्रोधमासेदुः शीतलं हरितच्छदम् ।

न्यग्रोधं तमुपागम्य वैदेही वाक्यमब्रवीत् ॥

नमस्तेऽस्तु महावृक्ष पारयेन्मे पतिव्रतम् ।

कौसल्यां चैव पश्येयं सुमित्रां च यशस्विनीम् ॥

इति सीताञ्जलिं कृत्वा पर्यगच्छद्वनस्पातम् ।

54-57. These four verses form one sentence known as कलापक, describing the junction of the Ganges and the Jumna. हे अनवद्याङ्गि यमुनातरङ्गैः भिन्नप्रवाहा गङ्गा विभाति. It is to be remembered that the water of the Gaṅgā is white and that of the Yamunā is black. प्रभया लिम्पन्ति (संनिहितम्) इति प्रभालेपिनः तैः प्रभालेपिभिः. The Indranīla gems impart their black colour to the objects near by. मुक्तानां विकारः मुक्तामयी. उत्खचितम् अन्तरं यस्याः सा उत्खचितान्तरा. खगानां प्रियमानसानां. Swans are fond of the Mānasa lake. Kādamba is a black swan. चन्द्रमसः इयं चान्द्रमसी. छायासु विलीनैः छायाविलीनैः. कृष्णः उरगः भूषणं यस्याः सा कृष्णोरगभूषणा. भस्म अङ्गरागः यस्याः सा भस्माङ्गरागा.

58. समुद्रस्य पत्न्योः. Rivers are supposed to be the wives of the Ocean. The same idea has been expressed in a previous passage :—अनन्यसामान्यकलत्रवृत्तिः. पिबत्यसौ पाययते च सिन्धूः. The two rivers that are

mentioned in the present śloka are the Gaṅgā and the Yamunā. तत्त्वज्ञान or realisation of Truth is generally believed to be the only mode for the emancipation of the soul. But an exception to that rule is to be found in a case where a Jīva takes a bath in the holy junction of these two rivers. The following are some of the Śrutis which extol its virtue:—
 सितासिते सरिते यत्र संगते etc. सितासिते यत्र सरितौ संगमे तद्वाप्नुतासौ दिवमुत्पतन्ति. ये वै तन्वां विसृजन्ति धीराः ते वै जना अमृतं भजन्ते. Hemādri cites the following Smṛti:—
 या गतिर्योगमुक्तस्य तत्त्वज्ञस्य मनीषिणः । सा गतिस्त्यजतः प्राणान्गङ्गायमुन-
 संगमे ॥ In the light of the above quotations it will be an interesting matter to discuss whether Mokṣa is attainable by a mere bath at the holy junction or by an actual abandonment of the body at that place. Of course the word तनुत्यजां in this verse does not necessarily imply the latter. It may be that after one gets purified by the bath he will continue to live to reap the fruits of his Prārabdha Karma in the same body and then after leaving the body he attains Mukti. In accordance with this view Mallinātha says अन्यत्र ज्ञानादेव मुक्तिः, अत्र तु स्नानादेव मुक्तिरित्यर्थः. तनुं त्यजन्तीति तनुत्यजः तेषां तनुत्यजां. शरीरेण बन्धः शरीरबन्धः पूतः आत्मा येषां तेषां पूतात्मनां. भूयः means 'again.' When there is no re-birth the soul is said to have attained salvation. किल signifies that it is a matter of general repute viz., that it is so proclaimed in the Śrutis, Smṛtis, Purāṇas etc.

59. निषादानाम् अधिपतेः निषादाधिपतेः. His name is Guha.

अरुदत् Aorist III person singular of रुद् to weep.

60. This and the next two verses are adjectival clauses describing the Sarayu so that verses 60 to 63 have to be taken as one sentence. पुण्यजन here means Yakṣa. Vide Viśvakōṣa :—भवेत्पुण्यजनो यक्षे राक्षसे सज्जनेऽपि च. The source of the Sarayu is said to be the lake known as Brahmasaras or the Mānasasaras पुण्यजनाङ्गनानां पयोधरैः, निर्विष्टः हेमाम्बुजस्य रेणुः यस्य तत् निर्विष्टहेमाम्बुजरेणु. This suggests that Yakṣa ladies sport in the water of the Mānasa lake. ब्रह्मणः इदं ब्राह्मं. बुद्धेः अव्यक्तमिव. The simile is drawn from the सांख्य doctrine of the origin of the Mahattattva from the Mūlaprakṛti. According to the Sāṅkhya philosophy, what originally existed by the side of Puruṣa was अव्यक्त or मूलप्रकृति, i.e., primordeal matter without shapes and names. From मूलप्रकृति, महत्तत्त्व or बुद्धि as it is referred to in this verse, emanated first, and from that, अहंकार or ego, and so on until there came into existence the world as it is with all its ramifications. आप्तवाचः may mean either Vedas or Rishis. आप्तस्य ईश्वरस्य वाचः आप्तवाचः. Vedas are the composition of Īśvara according to Naiyāyikas. आप्ताश्च ता वाचश्च आप्तवाचः The infallible words i.e., Vedas. According to Pūrvamīmāṃsakas, Vedas had absolutely no beginning. According to Vedāntins, Vedas had no beginning in the sense that they do not represent the composition of anybody, but they were pro-

nounced by Ísvara at the beginning of the Creation. आत्ता वाक् येषां ते आत्तवाचः. Dissolved as a Bahuvrīhi, it means sages.

61 यूप is the sacrificial post to which the Paśu is bound. तीरे निखाता यूपाः यस्याः सा तीरनिखातयूपा. अयोध्याम् अनु means अयोध्यायाः समीपे. अनु in this sense governs the Accusative. राजधानी means a capital city. तुरङ्गः मेध्यते एष्विति तुरङ्गमेधाः तेषाम् अवभृथः, तदर्थम् अवतीर्णैः तुरङ्गमेधावभृथावतीर्णैः. इक्ष्वाकोः गोत्रापत्यं पुमान् ऐक्ष्वाकः इक्ष्वाकोः गोत्रापत्यानि पुमांसः इक्ष्वाकवः तैः इक्ष्वाकुभिः. When a word denotes both a country and a ruler, and a suffix denoting the idea of a descendant is added to the same, such a suffix will disappear in the plural number, but not in the feminine gender. Vide Pāṇini :—तद्राजस्य बहुषु तेनैवास्त्रियाम्. पुण्यतरीकृतानि. The water of the Sarayu, the modern Sutlej, is by itself sacred. By the Ikṣvāku monarchs bathing at the Avabhṛtha of their Aśvamedha sacrifices it is rendered more sacred. अवभृथ means the bath which a sacrificer has at the end of a Yajña.

62. यां मे मानसम् उत्तरकोसलानां सामान्यधात्रीमिव संभावयति. सैकतमेव उत्सङ्गः, तस्मिन् सुखं, तत्र उचितानां सैकतोत्सङ्गसुखोचितानां. The sandy banks of the Sarayu are treated as the lap of the Sarayu on which the Uttarakosala reposes. Hence the Sarayu is conceived of as a nurse to the Uttarakosala country. This conception receives emphasis from the word पयोभिः which has double meaning viz., milk and water. उत्तरकोसलानां

The name of a Country is generally used in the plural number.

63. **सेयं** That Sarayu which has been described in the three previous ślokas. **मदीया जननी** i.e., कौसल्या. **तेन मान्येन राज्ञा** means दशरथेन. **वसन्तं** Accusative singular of वसत् Masculine. **तरङ्गैरेव हस्तैः तरङ्गहस्तैः.** **उपगूहति** Present tense III person singular of गृह् with उप to embrace. By means of the chill breeze blowing from the Sarayu, the river seems to embrace Rāma by means of its hands i.e., its tides.

64. **विशेषेण रक्ता विरक्ता, विरक्ता संध्या, तद्वत् कपिशं विरक्त-संध्याकपिशं, पृथिव्याः इदं पार्थिवं. रजः** dust. **उज्जिहीते** Present tense III person singular of ह् with उद् to rise, Atmanepada. This root is to be distinguished from the root ह् to abandon, which belongs to the Parasmaipada. Both the roots belong to the 3rd conjugation. **यतः** means because. **हनुः** अस्यास्तीति हनूमान्. The final उ of हनु gets lengthened by the sūtra शरादीनां च. हनूमता कथिता प्रवृत्तिः यस्मै सः हनूमत्कथितप्रवृत्तिः. भरतः प्रत्युद्गतः. इति (understood.) शङ्के. By reason of the word यतः in the first half of the verse, the word ततः has to be implied in the second half.

65. **अद्धा** is an Indeclinable meaning 'truly.' **पालितः सङ्गरः** येन तस्मै **पालितसङ्गराय.** न विद्यते अघं यस्याः ताम् **अनघां.** The goddess of kingship is free from faults inasmuch as Bharata has never enjoyed her.

66. **पादाभ्याम् अततीति पदातिः.** पश्चात् अवस्थापिता वाहिनी येन सः **पश्चादवस्थापितवाहिनीकः.** चीरं वासः यस्य सः **चीरवासाः.**

अर्घ्यं पाणौ यस्य सः अर्घ्यपाणिः.

67. अभोक्ता is to be treated as a तृचन्त. That accounts for the Accusative in श्रियं. Otherwise the latter must be in the Genitive case. In the case of a noun governed by a verbal derivative ending in the suffix तृन् the Genitive case is prohibited by the Sūtra :—न लोकाव्ययनिष्ठाखलर्थतृनाम्. इयन्ति वर्षाणि Accusative of time. Vide Pāṇini :—कालाध्वनोरत्यन्तसंयोगे. असिधारायाः इदं आसिधारं. असिधाराव्रत has been defined as follows :—

युवा युवत्या सार्धं यन्मुग्धभर्तृवदाचरेत् ।

अन्तर्निवृत्तसङ्गः स्यादसिधाराव्रतं हि तत् ॥

With this verse Rāma's talk to Sītā is concluded. The metre of the verses so far is Upajāti.

68. ज्योतिषां पन्थाः ज्योतिष्पथः तस्मात् ज्योतिष्पथात्. The word पथिन् at the end of a compound becomes पथ. Vide Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. विस्मयेन सह वर्तन्त इति ताभिः सविस्मयाभिः. भरतम् अनुगच्छन्तीति ताभिः भरतानुगाभिः.

69. सेवायां विचक्षणः हरीश्वरः तेन दत्तः हस्तः यस्य सः सेवाविचक्षणहरीश्वरदत्तहस्तः. पुरःसरः विभीषणः, तेन दर्शितः तेन पुरःसरविभीषणदर्शितेन. अदूरं महीतलं यस्य तेन अदूरमहीतलेन. भङ्गिभिः रचितं स्फटिकं यस्मिंस्तेन भङ्गिरचितस्फटिकेन. मार्गेण तस्मात् यातान्. अवातरत् Imperfect tense 3rd person singular of तृ with अव, to descend.

70. प्रणतः सः इक्ष्वाकुवंशगुरवे प्रणम्य After bowing to Vasiṣṭha. गुरुं प्रणम्य will be more proper. अर्घ्यस्य परिग्रहः तस्य अन्ते अर्घ्यपरिग्रहान्ते. अश्रु परिगतः पर्यश्रुः An example of the Prādi Samāsa in pursuance of the

Vārtika अत्यादयः क्रान्ताद्यर्थे द्वितीयया. तस्मिन् भक्तिः तद्भक्तिः, पितुः राज्यं पितृराज्यं, महांश्चासौ अभिषेकश्च महाभिषेकः, पितृराज्ये महाभिषेकः पितृराज्यमहाभिषेकः, तद्भक्त्या अपोढः पितृराज्यमहाभिषेकः येन तस्मिन् तद्भक्त्यपोढापितृराज्यमहाभिषेके. मूर्धनि उपजघ्नौ. Smelling the head indicates excess of affection. उपजघ्नौ Perfect III person singular of घ्रा with उप.

71. इमंश्रूणां प्रवृद्ध्या जनिता आननेषु विक्रिया येषां तान् इमंश्रुप्रवृद्धिजनिताननविक्रियान्. प्ररोहैः जटिलान् प्ररोहजटिलान्. मन्त्रिणश्च ते वृद्धाश्च मन्त्रिवृद्धाः तान् मन्त्रिवृद्धान्. वार्तस्य अनुयोगेन मधुरम् अक्षरं यस्याः तया वार्तानुयोगमधुराक्षरया. अन्वग्रहीत् Aorist III person singular of ग्रह् with अनु.

72. दुर्जाते बन्धुः दुर्जातबन्धुः. ऋक्षाणां हरीणां च ईश्वरः ऋक्षहरीश्वरः meaning Sugrīva. पुलस्त्यस्य गोत्रापत्यं पुमान् पौलस्त्यः meaning Vibhīṣaṇa. आदृतेन formed by adding क्त in the Active significance to the root दृ with आ. कथितौ and उभौ are in the Accusative case. लक्ष्मणं व्युत्क्रम्य. Although next after Rāma, Lakṣmaṇa should be saluted, Bharata saluted both Sugrīva and Vibhīṣaṇa as they were introduced to him by Rāma. Mallinātha explains it as meaning that Bharata saluted Sugrīva and Vibhīṣaṇa even before welcoming, embracing and receiving Lakṣmaṇa. व्युत्क्रम्य ववन्दे would naturally mean that the order in the process of salutation is reversed. This interpretation is supported both by Hemādri and Cāritravardhana. The contrary interpretation supported by Mallinātha and other commentators is

resorted to only to fit in this verse with the story in Vālmīki's Rāmāyaṇa about Bharata's being the elder of Lakṣmaṇa.

73. तदनु भरतः (from the preceding verse) सौमित्रिणा संसृजे. Then Bharata came into contact with Lakṣmaṇa. स च means लक्ष्मणश्च. एनं means भरतं. Though Bharata was elder than Lakṣmaṇa, his salutation to Lakṣmaṇa is perhaps due to his sense of inferiority inasmuch as he had not the good fortune to be in the holy company of Rāma for all these fourteen years. अस्य भुजमध्यं भरतस्य भुजमध्यं. उरःस्थलेन स्वकीयेन i.e., Lakṣmaṇa pained the breast of Bharata by pressing his breast which is rough as a result of scars. The other interpretation by which Lakṣmaṇa is said to have bowed to Bharata does not seem to be the one intended by the poet. In that interpretation there is a further difficulty of व्यवहितान्वयः; for, instead of taking अस्य भुजमध्यं as the verse reads, we shall have to take अस्य उरःस्थलेन स्वकीयं भुजमध्यं. Further, the sequence of स चैनं after the preceding sentence would fit in only with the theory of Bharata's prostrating before Lakṣmaṇa. That the other interpretation is far-fetched and unnatural is admitted by Mallinātha himself who nevertheless has adopted the same in order to bring it into conformity with Vālmīki's story. Curiously enough in the same context there appears an ambiguity in the original Rāmāyaṇa

itself. The verse there runs thus:—

ततो लक्ष्मणमासाद्य वैदेहीं च परंतपः ।

अभिवाद्य ततः प्रीतो भरतो नाम चाब्रवीत् ॥

Even there the commentator is at pains to restrict the Abhivādana to Vaidehī alone, while the आसादन applies to both., क्लिश्नन् Present Participle of क्लिश् to tease, 9th conjugation. रूढानि इन्द्रजितः प्रहरणेन व्रणानि तैः कर्कशेन. रूढेन्द्रजित्प्रहरणव्रणकर्कशेन.

74. हरीणां चमूः, तस्याः पतयः हरिचमूपतयः. तेषु क्षरत्सु Locative Absolute. मदस्य वारिणो धाराः मदवारिधाराः.

75. अनुप्लवैः सह वर्तत इति सानुप्लवः. अनुप्लव means a follower. क्षणं ददातीति क्षणदा meaning the night, because it gives rest. क्षणदायां चरन्तीति क्षणदाचराः Rākṣasas, because they roam during nights. तेषां प्रभुः Vibhīṣana. प्रभवति अस्मात् इति प्रभवः meaning a source. दशरथः प्रभवः यस्य सः दशरथप्रभवः lit, one whose father is Daśaratha i.e., Rāma. तेन अनुशिष्टः दशरथप्रभवानुशिष्टः सन्. रथान् भेजे Perfect III Person singular of भज् to obtain. The whole of the second half of the verse is an adjectival clause qualifying रथान्. ये The chariots received from Rāma. सायायाः विकल्पाः तैः रचितानि तैः मायाविकल्परचितैः. तदीयैः belonging to Vibhīṣana. तुलिता कृत्रिमा भक्तीनां शोभा येषां ते तुलितकृत्रिमभक्तिशोभाः. The idea is that even Vibhīṣana's chariots though created by Māyā were not equal in beauty to the chariots received at the bidding of Rāma.

76. अवरजाभ्यां सह वर्तत इति सावरजः. विलसन्ती पताका यस्य, तत्तुल्यविलसत्पताकं. कामेन गतिः यस्य तत् कामगति. बुधबृह-

स्वपतिभ्यां योगेन दृश्यः बुधबृहस्पतियोगदृश्यः. This shows that the younger brothers referred to are only Bharata and Lakṣmaṇa, the other one viz., Śatrughna having stayed in the city to make arrangements for reception. ताराणां पतिः तारापतिः The Moon, because he is the Lord of stars. दोषा भवं दोषातनं. The word दोषा in the Vighrahavākya is an Indeclinable meaning 'in the night.' Vide Pāṇini:—सायंचिरंप्राह्णे-प्रगेऽव्ययेभ्यश्चुट्युलौ तुट् च. तरला विद्युत् यस्मिंस्तत् तरलविद्युत्. The unsteady lightning corresponds to the waving flag of the chariot. अभ्राणां वृन्दं अभ्रवृन्दं. अध्यास्त Imperfect III person singular of आस् with अधि. Note the Accusative of the noun governed by the Predicate अध्यास्त. Vide Pāṇini—अधिशोऽस्यासां कर्म.

77. तत्र In that chariot. मैथिलसुतां भरतो ववन्दे. How is the daughter of Maithila? दशकण्ठकृच्छ्रात् रामेण प्रत्युद्धृतां and वृतिमतीं. दशकण्ठ एव कृच्छ्रं तस्मात् दशकण्ठकृच्छ्रात्. There are two similes referred to in the first half of the verse. Like whom is Sītā? जगताम् ईश्वरेण प्रलयात् प्रत्युद्धृतासुर्वीमिव. This refers to the redemption of the Earth from the deluge by Viṣṇu in the Varāhāvatāra. The other simile is set out by the portion वर्षात्ययेन अभ्रघनात् प्रत्युद्धृतां इन्दोः रुचिमिव. वर्षायाः अत्ययः वर्षात्ययः तेन वर्षात्ययेन. By the extinction of the rainy season or in other words by the advent of Autumn. अभ्राणां घनः तस्मात् अभ्रघनात्. इन्दोः रुचं Decline. रुक् रुचौ रुचः, रुचं रुचौ रुचः. The first simile suggests the patience of Sītā, and the second simile her beauty.

78. लङ्केश्वरस्य (लङ्कायाः ईश्वरस्य) प्रणतीनां भङ्गेन दृढव्रतं (दृढं व्रतं यस्य तत्) लङ्केश्वरप्रणतिभङ्गदृढव्रतं. वन्दितुं योग्यं वन्द्यं. ज्येष्ठस्य अनुवृत्त्या जटिलं ज्येष्ठानुवृत्तिजटिलं. अन्योन्यस्य पावनं अन्योन्य-पावनम्.

79. आर्यः काकुत्स्थः. प्रकृतयः पुरःसर्यः यस्य तेन प्रकृतिपुरः-सरेण स्तिमितः जवः यस्य तेन स्तिमितजवेन पुष्पकेण क्रोशस्य अर्धं क्रोशार्धं गत्वा शत्रुघ्नेन प्रतिविहिताः उपकार्याः यस्मिंस्तत् शत्रुघ्नप्रति-विहितोपकार्यं. उदारं साकेतस्य उपवनं. साकेत means Ayodhyā. अध्युवास Perfect III person singular of वस् with अधि. The noun denoting the place of occupation will take the Accusative instead of Locative when it is governed by the root वस् prefixed with अधि. Vide Pāṇini's sūtra :—उपान्वध्याङ्वसः.

THE END

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in the first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant or Anusvāra or a Visarga or at the end of a pāda are deemed to be long.

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-

syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

अनुष्टुभ् or the śloka metre consisting of eight syllables in each quarter is the most common of the Vṛttas. It has been defined thus :—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example :—

निर्विष्टविषयस्नेहः स दशान्तमुपेयिवान् ।

आसीदासन्ननिर्वाणः प्रदीपार्चिरिवोषसि ॥

This is the principal metre employed in the twelfth sarga of Raghuvamśa. Ślokas I to 101 therein are in this metre.

इन्द्रवज्रा is the type of a metre with eleven syllables in each quarter, and is defined thus. स्यादिन्द्रवज्रा ततजास्ततो गौ. It means that Indravajrā should contain in order two तगणस, जगण and 2 गुरुs. Example :—

वैदेहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलमम्बुराशिम् ।

छायापथेनेव शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम् ॥ XIII-2.

The following ślokas of the thirteenth canto belong to this metre :— 2, 16, 17, 27, 36, 38, 47, 62 and 65.

उपेन्द्रवज्रा is a metre with eleven syllables in a quarter, and resembles *Indravajrā* in all respects except that the first syllable in every quarter is a *laghu* instead of a *guru*, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. Example :—

मुखार्पणेषु प्रकृतिप्रगल्भाः स्वयं तरङ्गाधरदानदक्षः ।

अनन्यसामान्यकलत्रवृत्तिः पिबत्यसौ पाययते च सिन्धूः ॥ XIII-9

The following ślokas of the thirteenth canto belong to this metre :— 9, 19 and 49.

उपजाति is a metre in which both *Indravajrā* and *Upendravajrā* combine. In *Upajāti*, one or more quarters conforming to the definition of *Indravajrā* co-exist with one or more quarters which conform to the definition of *Upendravajrā*. The following is its definition. अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीया-वुपजातयस्ताः. Example :—

अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः ।

रत्नाकरं वीक्ष्य मिथः स जायां रामाभिधानो हरिरित्युवाच ॥

This is the principal metre of the thirteenth canto. The following ślokas of the thirteenth canto are illustrations of this metre :—

1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 18, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32, 33, 34, 35, 37, 39, 40, 41, 42, 43, 44, 45, 46, 48, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, and 67.

प्रहर्षिणी is a metre with 13 syllables in each quarter, its definition being त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम्.

It consists of मगण, नगण, जगण, रगण, and one गुरु.
Example :—

क्रोशार्धं प्रकृतिपुरःसरेण गत्वा काकुत्स्थः स्तिमितजवेन पुष्पकेण ।
शत्रुघ्नप्रतिविहितोपकार्यमार्यः साकेतोपवनमुदारमध्युवास ॥ XIII—79.

वसन्ततिलका is a metre with 14 syllables in a quarter, and it has been defined thus :—उक्ता वसन्ततिलका तभजा जगौ गः. Example.

यन्ता हरेः सपदि संहतकार्मुकज्य-

मापृच्छय राघवमनुष्ठितदेवकार्यम् ।

नामाङ्गरावणशराङ्कितकेतुयष्टि-

मूर्ध्वं रथं हरिसहस्रयुजं निनाय ॥ XII—103.

The following ślokas of the 13th canto also belong to this metre:—68 to 78.

मालिनी is a metre with 15 syllables in a quarter consisting of 2 नगण, मगण and 2 यगण. Definition.
ननमयययुतेयं मालिनी भोगिलोकैः. Example.

अथ मदगुरुपक्षैर्लोकपालद्विपाना-

मनुगतमलिबृन्दैर्गण्डभित्तीर्विहाय ।

उपेतमणिबन्धे मूर्ध्नि पौलस्त्यशत्रोः

सुरभि सुरविमुक्तं पुष्पवर्षं पपात ॥ XII—102.

नाराच is a metre with 18 syllables in a quarter, its definition being इह ननरचतुष्कसृष्टं तु नाराचमाचक्षते. It consists of 2 नगण and 4 रगण. Example:—

रघुपतिरपि जातवेदोविशुद्धां प्रगृह्य प्रियां

प्रियसुहृदि विभीषणे संगमय्य श्रियं वैरिणः ।

रविमुतसहितेन तेनानुयातः ससौमित्रिणा

भुजविजितविमानरत्नाधिरूढः प्रतस्थे पुरीम् ॥ XII—104.

G.S. Seetha
Class T.

Queen Mary's College.

